

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



We, Us & Co., presented at the Fifth Avenue Theatre on Monday night, belongs to the *quid est* species of entertainment. What it is we do not know, nor do we believe that the author himself could define it if put to the test. It has neither plot nor connected incidents, reason nor purpose. But it makes people laugh almost continuously for two hours-and-a-half, and therein lies its chance of achieving a popular success. Every imaginable absurdity is dragged into the three acts and the principal performers, several of whom are versatile and clever, are permitted to perpetrate any amusing prank or idiosyncrasy within their power. Songs, dances, knockabout antics, slang, puns and musical specialties are a few of the ingredients of which the entertainment is composed. This *olla podrida* is attractive for its whimsicality. The large crowd of spectators roared without knowing why.

As nearly as we could gather from the disjointed episodes of We, Us & Co., it relates to a party of hypochondriacs who, under the charge of a quack doctor, visit the Mud Springs. The men fall in love with a Miss Magillicuddy and press their respective suits with many farcical adventures. They board in a hotel built on a railroad turn table, which enables the enterprising proprietress to guarantee every room in the house to be sunny. It is moved by a crank, and a mischievous youth, whose practical jokes make him the terror of everybody, by turning the house when several of the lovers are paying nocturnal visits to the windows of their beloveds, causes confusion and fun galore. This revolving scene is the invention of Charles Barnard, of the Century. He is not responsible, however, for the dialogue of the piece, which is solely the fruit of Mr. Mestayer's genius. This gentleman has a made-to-order part in T. Willie Rockingham, a bald-headed pugilist who has retired from the P. R. Mr. Mestayer's individuality is decidedly comic, and this, with his pat colloquialisms and burlesque operatic tenor act, kept him in the good graces of the spectators. Ezra F. Kendall is unequalled in the delineation of back-country character. He made a distinct hit as Dr. Mulo Medicus, a rural veterinary surgeon. Every speech and action struck the audience as funny, and they heartily enjoyed his performance. Charles McCarthy played a couple of Irish parts. For one he made up to look like John Kelly. Samuel Reed did some very neat and humorous acting as a dancing-master of "sissy" proclivities. Theresa Vaughn wore a number of becoming costumes as Miss Magillicuddy and sang several songs with a rich contralto voice. Marie Bockel, a piquante actress and an accomplished singer, did some very pleasing work in the role of an operatic artist. Jennie Fisher, a pretty woman, played Miss Coppergale nicely. Libbie Noxon is a lively subrette. Her part is a bad one, but she manages to make it stand out quite prominently. The piece is excellently mounted.

Madame Ristori played Mary Stuart at the Star last Thursday night. The prospect of an evening of tragedy was evidently not enticing to the holiday spectator, for there were scarcely one hundred and fifty persons in the large auditorium. The dreariness of the performance under these dispiriting circumstances may well be imagined. Ristori was very well received, and after the third and fifth acts the curtain was raised twice. But the enthusiasm of the little gathering was scarcely justified by the tragedienne's impersonation of the Scottish Queen. It was a cold, feeble, unimpassioned effort. Several members of the company did some creditable acting. Edmund Tearle's Earl of Leicester, Mrs. Foster's Elizabeth and Marion Clifton's Hannah Kennedy were especially deserving of commendation. The scenery was very poor.

A fair-sized audience gathered Monday evening to see Madame Ristori's Marie Antoinette. Giacometti's play is a wearisome work so far as dialogue is concerned, but there is in the character and career of the unfortunate French Queen a strongly pathetic interest which even the dryness of the dramatist's treatment cannot obliterate. The queenliness of Marie Antoinette is presented strikingly by Ristori, whose acting is full of dignity, sincerity and feeling. But in appearance she failed to give the historical description of the young

and beautiful wife of King Louis. The drama was very carefully staged, and some of the effects, such as the approach of the threatening mob, were intensely realistic. Edmund Tearle's King Louis, Mrs. Foster's Madame Elizabeth, and Marion Clifton's Princess de Lamballe, were excellent impersonations. The other members of the cast did not contribute much strength to the representation.

On Friday evening Ristori will be seen as Lady Macbeth, a part in which she has won high honors abroad. The other nights will be filled with repetitions of Elizabeth and Mary Stuart. The latter play will be further supplemented on Saturday night—the last of the engagement—by the sleep-walking scene from Macbeth. Next week Lawrence Barrett will begin his season, appearing as Lanciotto, in Francesca da Rimini. The piece will be presented with new scenery and dresses designed especially by Lewis Wingfield.

The Jerseyman was seen by a small audience at the Fourteenth Street Theatre on Monday evening. It is not a play that will add lustre to E. A. Locke's reputation as a dramatist. The central character, played with considerable humor by Barney McAuley, is a native of New Jersey named Gideon Pank. He is a sort of Colonel Sellers, inventing absurd schemes which have nothing whatever to do with the telling of the story. It is not much of a story. It deals with an unknown heir, an innocent man's apprehension for a crime he didn't commit and a lot of other time-worn subjects. Mr. McAuley's impersonation was the only feature of the performance that gave pleasure. Some of the cast by their bad acting succeeded in producing derisive laughter. Next week The Messenger from Jarvis Station, Mr. McAuley's old stand-by, will be given. His engagement will be followed on Monday week by Maubury and Overton's company in The Wages of Sin.

Mr. Rankin's stock company at the Third Avenue Theatre came to an end on Saturday night. Herne's Hearts of Oak is filling in the present week, which, for the present at least, will bring the career of the theatre as an English house to an end. Next week it will be handed over to Herr Neuendorf and the Germans, who will, it is hoped, give the place more liberal support than it has hitherto enjoyed. The edifice will be rechristened the Apollo Theatre and the popular German artist, Magda Irshik, will inaugurate the new departure.

There was a large audience at the People's Theatre on Monday night when Barlow and Wilson's Minstrels gave their show. Except for the antiquated jokes, which appear to be indispensable to a well-regulated troupe of this kind, the entertainment was highly amusing. There are some capital specialists in the organization, and these lent variety to the old department of the programme. The attraction for next week at this house is The Devil's Auction.

Called Back arrived, in the course of its pilgrimage to various theatres in town, at the Grand Opera House on Monday evening. The audience gathered to witness the play was not very large, but the performance appeared to give the observers enjoyment. Mr. Mantell's Gilbert Vaughn, as well as the acting of the other members of the cast, has received due notice in a previous issue of THE MIRROR. There is, therefore, no necessity for repeating our opinions. The attraction secured to follow Called Back is "Dreams; or, Fun in a Photograph Gallery, the laughable piece which enlists at present the comic talents of Jacques Kruger and a band of clever people.

The Madison Square Theatre is to be congratulated on its possession of The Private Secretary. Frothy and frolicsome in texture, as the farce unquestionably is, it still has the essential elements of substantial and lasting popularity. It has been provoking mirth among our playgoers for a good while, and there is reason to believe it will continue to do the same thing for many weeks to come.

The double bill, One Touch of Nature and Three Wives to One Husband, at the Union Square Theatre is proving a potent attraction. The former, a serious little play, forms an inviting contrast to the fast and furious fun of Colonel Milliken's adaptation. Both are acted in a manner that reflects credit upon the celebrated Union Square stock company. Messrs. Shook and Collier state that other novelties—of which they hold several in reserve—will be postponed for the present.

Mr. Wallack takes unto himself the credit of having discovered the promising author, Henry Guy Carleton—a credit which nobody will deny him. He certainly is to be congratulated on having had the courage of his convictions and departed from his conservative policy sufficiently to bring forth the virgin work of a talented writer. Victor Durand is not a great play, but it is an eminently clever one, and so far above the average productions of the day that its success at Wallack's Theatre is not to be marvelled at. Of that success there is no room for doubt. The house is filled with fashionable and appreciative audiences every evening, and the drama is received with emphatic tokens of approval. The acting of the brilliant cast is worthy of the highest praise.

Every part is excellently played. Victor Durand will run well into the New Year.

This is the second and last week of Fanny Davenport's engagement at Niblo's Garden. The houses are large and Fedora is received with the usual earnest attention and applause. When Miss Davenport leaves, the stage of this theatre will be occupied by the Lady Clare company. In order to lend additional interest to the production, Harriet Jay, sister-in-law of the author of the drama, has been specially retained for one of the parts.

An Adamless Eden will conclude its run at the Comedy Theatre this week. The production has met with a pecuniary success quite unexpected at the beginning of its career in this city. We are told that the Comedy will continue to be devoted to burlesques in which women only will appear. Mr. Percy is to take charge, and he will present at the start a piece with costumes designed expressly by Captain Thompson, whose taste and originality in this line of work is unequalled.

The audiences at Daly's Theatre are not only large but select. This house has been chosen, more particularly since the run of Love on Crutches began, by the upper ten as a favorite resort. The elegant *toilettes* displayed in the parquet and the long line of private turn-outs before the entrance are nightly indications of the swell character of the assemblage at this favorite place of amusement.

Adonis will pass the first quarter of its second hundred performances at the Bijou Opera House this week. The popularity of the burlesque does not appear to have fallen off. Some changes are shortly to be made in the cast. Jennie Reiffarth is to be replaced by Emma Carson and Carrie Godfrey by May Sylvie. Mr. Dixey's new song, "It's English, you know," is demanded again and again every night.

Harrigan and Hart will renew their season at the Park Theatre on Monday night next, when McAllister's Legacy is to be produced. The sale of seats, which began yesterday morning, was very large, the public thus showing its sympathy for the heavy misfortune that lately befell these popular and plucky managers.

The Musical Mirror.



The beautiful Standard Theatre has been well attended since the opening night last week, when A Trip to Africa was presented before a representative first-night gathering. The interior of the building is a most exquisite architectural and decorative achievement. The lines are gracefully curved, the coloring is delicate and artistic. The Standard is a real novelty; it differs in nearly every respect from our other places of amusement. The severely æsthetic, sombre style of ornamentation which has latterly come into vogue among theatrical architects is departed from, and the pleasing and romantic French fashion of the Louis XIV. period used with delightful effect. Every seat in the house, whether in the galleries or the parquet, commands a perfect view of the stage. The seats, by the way, are made after the most approved model, and, barring those at Wallack's, they are the most comfortable we have occupied. The boxes are a novelty. Instead of projecting beyond the line of vision of those seated near the sides, they are long and narrow. The proscenium, with the dark frescoing above, is decidedly effective. The curtain, painted in imitation of Gobelin tapestry, quite justifies the praise that was bestowed upon it previous to its public exhibition. To enter into a minute description of the interior beauties of the Standard would consume a good deal of space. Briefly summarized, they are in perfect taste, and they combine to make the theatre a splendid accession to the many fine places of amusement with which our city is enriched.

The opera, A Trip to Africa, tickled the ears of the listeners. It is replete with taking melodies, pretty *valse* movements, tuneful concerted pieces and catchy choruses. The music is not particularly original or particularly meritorious, but it has enough of brightness and sparkle to commend it to the popular ear. The book is inferior to Suppe's score. The lines are stupid and the situations far from comic. The comedians employed in the representation resorted finally to the gagging process; but the interpolations were less excusable than the stupidities of the book, for they were equally dull.

The piece was staged in superb fashion. The *mise-en-scène* has not been surpassed in comic opera productions. The rising Nile in the second act, an effect produced by the skillful manipulation of lights, was a capital achievement. Joseph Clare received a call for his romantic Egyptian villa. The large orchestra under Herr Nowak did efficient service. The musicians were well disciplined. The chorus was composed of a large number of pretty girls who wore picturesque costumes. We mention these details before proceeding to review the cast, as they are worthier of unreserved commendation than some of the principals. Marie Conron, it is true, in the prima donna role of Titania, sang sweetly and won admiration by her self-possessed, refined and graceful manner, but the rest of the people failed to create a pleasant impression. Three drearier comedians than Messrs. Stanley, Klein and Clifton it has not been our lot to gaze at in some time. Mr. Stanley's cast-iron attempts to be funny as the libidinous pasha Fanfani were depressing. Mr. Klein, in the character of Miradillo, had a good part, which he spoiled. Because of his foreign perversions of our tongue he was unintelligible the greater part of the time. Mae St. John, in Tessa, displayed a fair voice and any amount of nonchalance. She is likely to become a favorite with the 'Owell Hosbun brood of aspiring slims. Miss Neffand is a fair eccentric old woman, and she made the old Neapolitaine, Buccametta, quite amusing. Miss Englander sang and acted nicely as the slave girl, Sebie.

Prince Methusalem's reign at the Casino this time will be a short one. Strauss' sparkling opera comique is to be given only one week longer. On Monday, the 12th, Millocker's Apajune will be produced for the first time in English in this city. The preparations for this event have been a long time making and they are of a very elaborate description. The dresses will be notably handsome and the scenery beautiful and appropriate. The Sunday evening concert was fairly attended. Belle Cole sang several selections, Henrietta Maurer played some pianoforte solos and the Casino orchestra, supplemented by the band of the Twelfth Regiment, rendered a choice programme of popular instrumental pieces.

At Koster and Bial's Vanoni appeared on Sunday evening. As this captivating little vocalist is a prime favorite, there was, of course, a large house. Her *chansonnettes* were productive of unalloyed enjoyment and she had to repeat most of them. Leon and Cushman and other specialty artists, besides Mr. Williams' excellent band, contributed the rest of the programme.

Professional Doings.

—The Wallacks are forming their stock company for 1885-6.
—All the Philadelphia Theatres did a large business last week.
—Emma Jones has been engaged for Fantine by R. M. Field.
—Sallie Cohen is now a member of Jacques Kruger's Dreams company.
—It is announced that Ranch 10 has descended into the ten-cent museums.
—Blanche Seymour has been engaged for Flora Moore's Bunch of Keys company.
—J. L. Sutherland and Laura Alberta will go with Roland Tayleur's new company.
—Mabel Rannels has returned to the cast Adonis. She had been with the Surprise Party.
—The title of the new play for McCarthy and Monroe, by Colonel Milliken, is A Postal Card.
—Russell Bassett is spending his time in making it pleasant for his friends visiting the city.
—There are three dramatizations of A Wooden Spoon under consideration by different stars.
—Howard P. Taylor has received an order to write a play for Madame Chatterton-Bohrer, the harpist.
—It is announced that Lillian Brown has again disbanded her Jollities. This time at Fort Scott, Kas.
—It is stated that M. Chizzola will assume the sole management of the Ristori engagement for the season.
—Apajune will be produced on Monday at the Casino. Several of the Philadelphia company will be in the cast.
—James H. Browne has succeeded Thomas C. Lombard as manager of Charles A. Gardner, the dialect comedian.
—Fred Lennox will devote his energies in future to comic opera, having sold out his interest in the Hoop of Gold.
—The Acme Burlesque company is rehearsing, and will in all probability open at Koster and Bial's on Sunday evening next.
—Mabel Stuart will play a prominent part in Ixion at the Comedy Theatre. She is known as a daring and clever horsewoman.
—A letter has been received from Alexander Henderson stating that he is pushing arrangements for an American tour in 1885-6.
—A novelty will be introduced at the Casino on Sunday. Several popular ballads will be sung by prominent vocalists in costume.
—Louise Allen, a California actress, is playing the title role in Sieba. It is not likely that Vernona Jarbeau will return to the cast.
—Bebe Vining left the Comedy Theatre on Saturday night, but is cast for Cupid in Ixion, which will be done on Monday next.
—Nanon, Genee's opera, will be played for the first time at the Thalia Theatre on Friday evening. It ran three hundred nights in Berlin.
—William Cregan, ahead of the Oliver Byron combination, is quite an artist. Mr. Byron's house at Long Branch is decorated throughout with sketches in water and oil by Mr. Cregan, who is a brother of Mrs. Byron and Ada Rehan.

—The orchestra-box at the Star Theatre has been altered to give additional seating room. The present engagement is not the cause thereof.

—Manager Harris, of dime museum fame, is meeting with considerable success in his circus venture at Robinson's Opera House, Cincinnati.

—The Princess Opera House, Winnipeg, wants an opera company, which the manager says has a bonanza for that sort of entertainment.

—Max Freeman will go on the road to play a part in Lady Clare, and also the part in Victor Durand now played by Lewis Morrison.

—Augustus Piton did a large business with Off To Egypt last week in Toronto, but is still determined to close the season on Saturday night.

—The Bijou Opera House on Monday night was literally packed, and the management were nonplussed at the sudden increase in the receipts.

—Two new songs by W. J. Scanlan are in great demand at the music stores. They are "My Nellie's Blue Eyes" and "Something for the Babies."

—Matt Leland writes from Muggs' Landing that his company is doing a fair business—better than most of the itinerants—and that it will not close.

—Joseph A. Gulick, formerly connected with Haverly's staff, joined the Michel Strogoff party in Cincinnati, Dec. 27, in the capacity of advance agent.

—On Saturday, at the Comedy Theatre, Topsy Venn was severely hurt by the premature lowering of the curtain. She kept on in her part, however.

—In Wilkesbarre on Christmas night Flora Moore played to the largest receipts, it is said, ever taken at Music Hall. This was her fifth visit within a year.

—The suit of Harry Standish against Manager Salter, late of the Spanish Fort, New Orleans, comes off on Monday next. Mr. Standish sues for \$1,200.

—James Bartholomew, the pantomimist, may shortly rejoin The Devil's Auction. He left it some time ago, owing to differences, and joined the Kiraifys.

—Fantasma, last week, played to the largest business at the Arch Street Theatre, Philadelphia, during Mrs. John Drew's twenty-four years' lease of the house.

—Mr. Slavin says he will start with his opera company for the West Indies on Jan. 6. Mr. Slavin is full of West Indian experience, good, bad and indifferent.

—William Emerson, the minstrel, will not take his company to New Orleans, as intended. The management are now arranging with another company to fill the time.

—Dan Rice, the veteran clown and circus manager, is filling an engagement this week with the Harris and Fish Circus, at Robinson's Opera House, Cincinnati.

—Apajune is nearly ready for presentation at the Casino. Many of the people who were in the original cast at the Bijou, some seasons ago, will appear in the revival.

—Richard F. Davenport, an English scenic artist of reputation, arrived in New York on Tuesday. He will be attached to one of the local theatres and settle down here.

—The Eden Musee offers new attractions to its patrons. There is a very interesting series of tableaux called "The Story of a Crime" and a realistic representation of Garfield's death-bed.

—Lillian Olcott is determined to resume her starring tour, and will start out in a few days with a company including many of the old members. Salaries have been reduced considerably.

—Sadie Cheevers and Carrie Perkins have reinforced Rice's Bottle of Ink company. E. E. Rice left for Chicago on Sunday night to "reorganize" the company, which of late has been in a shaky condition.

—Gilbert and Sullivan's new opera will be put in rehearsal in London next week. There is little likelihood of any American manager purchasing it, so D'Oyly Carte will come over and produce it himself.

—J. K. Emmet tried to secure the Comedy Theatre for a short season, but could not do so. When the Knights have played two weeks at Tony Pastor's Theatre, Emmet will produce his new play for two weeks.

—Girard, Wills and Burke open their season in Williamsburg on Monday, with Joseph Arthur's play, It's a Cold Day. William Welch, Frank Girard, Joseph Arthur and Wills and Burke are interested in the affair.

—Shook and Collier are organizing a special company to play Storm-Beaten, French Flats, Sea of Ice and Two Orphans in New Orleans for seven weeks during the Exposition. It is said that Kate Claxton, Charles Stevenson, Belle Jackson and J. C. Padgett have been engaged.

—A. B. Bennett complains that he was engaged by Mills, Rice and Barton's Minstrels as advance agent; when he joined the party, according to agreement, he was told that his services were not wanted. Mr. Bennett feels very indignant at the singular treatment he has received.

—J. W. Randolph, ahead of Davene and Austin's Attractions, has secured Sitting Bull for exhibition purposes. The Chief is in the best of health, and is anxious to return to the platform. He will first appear at Austin and Stone's Museum, Boston. Assurances have been made that the Government will not interfere.

—Roland G. I. Barnett returned from Boston last week, his operatic venture having proved very unsuccessful. At the Howard Athenæum, Boston, he contracted that the first \$1,800 of the receipts should go to the house management and to share whatever was taken in afterward. The company were left in Boston to make their way home as best they could.

—The phrase "painting the town red" is said to have originated with R. C. Campbell, who is now in advance of Called Back. When he was in advance of the Callender Minstrels a year ago he encountered minstrel opposition in a Michigan town. He has a genius for advertising, and when he found that the "opposition" was "covering" his printing he was bound to get square. He encountered them during the same week, and got up a pile of printing all in solid red. When asked what he was going to do he said: "I am going to paste them over — Minstrels' printing. I am going to paint the town red." And he did.

The Giddy Gusher.



When a man is cut out for a tenor he has an undeniably pleasant prospect before him; but spitting nature always handicaps him with remarkable legs. Robert Heller, in early life, bade fair to have a lovely voice, but he said he had "too good legs for it ever to amount to anything." And that remark set me thinking of the many queer-legged tenors the world has enjoyed.

Just run through the favorites and recall their peculiarities of person—from the silver-voiced Brignoli, with his waddle, right down to present times—and the last contribution to the fund is the legacy of Mr. King, of Hartford, Connecticut. The head of sloop navigation has turned out several fat gentlemen with pleasing light voices of tenor register and tonnage—one who went to disport in Joshua Whitcomb I remember painfully. Swathed in broadcloth, you wouldn't believe what he was equal to; but "in one mad hour," as Elizabeth Browning says, he plunged before the public in tights. Few remained to tell the tale, and the young man has never tried the vocal business since.

When, therefore, at the Standard, the other night, the boards trembled and, with elephantine tread, two columns of purple drops parted the glittering host of chorus and swung down to the footlights, I said to myself: "This is manifest destiny. The tenor cometh! Truly this is the King."

Every pair of tenor legs I am acquainted with "pale their ineffectual fires" before this monarchical couple. And the work of these legs upon the house! As the Prince, who in private is a King, fronted the audience, I recovered from the blow they had given me and looked about.

Judge Fred Gedney, sitting close up to 'em, seemed paralyzed. He felt sure in his mind that the Culprit Fay would never have a run if he had to mount it on a pair of legs like those.

McCaull, up the aisle, clasped one hand on his fevered brow, and the other on his own royal limb, and ejaculated: "If this sort of thing is coming into fashion I must secure the Marquis de Leuville, if he can't sing a note."

Ex-President Fish remarked that "King's legs were like the late lamented Marine Bank doors—they swung both ways."

Judge Daly went over to his brother and asked him if he hadn't made a great mistake in letting young Duff get those legs, for in putting on a piece he considered them invaluable—they filled the stage. It seemed to him that a spectacular play could be produced with those legs alone, properly spangled; but this was merely a legal opinion, subject to dramatic revision.

Dr. Robertson viewed them anatomically, and remarked to a friend that the late Dr. Wood had left to Bellevue Hospital a very fine collection; but if he had those legs he would start a museum of anatomy that would outstrip the efforts of his predecessor, and leave Kahn in the shade and Wood without a leg to stand on.

McElfatrick, the architect of the building, rushed out to James Duff in the lobby and regretfully asked him why the resources of the establishment had not been tendered him for use. One of those legs each side the proscenium, fitted with an Ionic capital and a composite base, would have been simply gorgeous, and if King objected to be broken up they could have worked both legs in as a caryatid with a crocket or a gargoyles on top.

And Dazian, the costumer, standing by, said: "Would that you had used him architecturally, for Heaven knows it means bankruptcy to make tights for that man."

And if King produced this sensation in the audience, what was he to his compatriots on the stage? Little round and rosy Klein viewed them with awe. When the amorous Prince put his best foot foremost toward delicate little Conron and the knee gave way with the back action that Mr. King ought to patent, her voice trembled with natural emotion, and the possibility of the whole structure coming down gave her a fit of stage-fright. Jack Nash, who is nautical or nothing, "stood by ready to sheer off," and thought of the prowess and the prowess of the *Madeleine*, Jack Ryle's Rock Hunter, and what he could do if he was only on deck and those legs bore down on him.

I tell you, dear MIRROR, there's a great deal in legs—there must be lots in King's. Some

fellow unskilled in anatomy remarked of his shabby trousers: "I know they are frayed at the bottom and baggy at the knees, but they cover a noble heart." If I heard that Duff's tenor had bronchial tubes and alimentary canals and lachrymal ducts in his dear legs, I should exclaim with Otello, "His great big limbs has stomach for 'em all!"

I'm very much interested in another pair of legs just now. There's not much voice in 'em, but there's lots of low comedy. They are the funniest pair in the profession. I refer to Wilson's, up at the Casino. They remind me of George Fox's. They are full of character—a determined, self-reliant little pair of pins, each one a law unto himself. No one opinion can govern both Wilson's legs, and whatever business they go into it's a study to watch the different members of the firm. They may have the one end in view, but their separate ways of attaining it produce droll effects. For instance, Mr. Wilson wants to start up stage. The off leg coincides with him; the nigh one objects to a direct course, and the trouble commences, as Billy Birch would say. Then Wilson's blessed legs are original—they scorn to repeat each other. Each has a different turn of thought and bent of inclination, but sturdy, reliable and awfully jolly. I congratulate Mr. Wilson on his legs, and beg to inform them of a mistake they made in reference to the Gusher.

There's another class of legs that are interesting—I find them on the stage frequently—the elastic legs I call 'em. A gentleman named Hilliard, who sings very sweetly, has one. Vicini has another. They keep this high C's in 'em—you notice just before the top note in "Some Day," or "Spirito Gentil," the leg elongates so the other one has to get on tip-toe to match him. After the note is brought up they both settle down, and the artist shuts up like an accordion or a measuring-worm.

There's a young man down here from Gloversville studying for the stage with Madame Cappiani, who turns out so many successful singers. His name is Still, and he has a lovely voice of wonderful sweetness and strength. I should have great hopes of him but for his legs. They seem to be straight, of ordinary calibre and unanimity of build. It don't seem to me he can ever be a tenor of renown with such an everyday, unremarkable pair of legs; but he has so much voice and ambition and good looks that he may overcome fate and fortune and beat the record with ordinary and not extraordinary legs.

The most awful pair of legs I was ever acquainted with, was the pair of legs I hold to this day in greatest esteem. It was in Hamilton, Canada, many years ago, that a poor woman died and left four orphan children on the charity of the town. They had but one living relation, an aunt in Ireland, who had a pension of one pound a week from her father, who had died abroad. And from that pound she saved money to send to the little nephews and nieces in America. So when the news reached the small place in which this aunt was passing her life, she sent word to the selectmen in Hamilton that she would come to America and take charge of her poor little relatives. And by the same mail she wrote to a man named Kimball in Boston, who was a sort of Barnum in his time. The eldest of the orphans was a girl of thirteen, who had a mind and understanding beyond her years. She often told me of the dark lowering day when she went to the depot to receive her Aunt Nora, who had journeyed across the ocean to assume the care of their education and provide for them.

It seemed as if the gloom of their fortunes had gone into the very atmosphere, as the four friendless creatures congregated on the platform, and the train, enveloped in low lying steam, crept into the town. Well-wrapped-up passengers jumped off and disappeared, and the little band slunk down, one against the other, as a stalwart porter bore a big plaid bundle down toward them and, placing it on a settee, cried out to the elder girl in the group: "If you are Geraldine Collins, here's your aunt."

And there she was—the dreadful cripple with the wise head and the splendid heart, the delicate, refined woman who had hidden her misfortune till the wants of four feeble little creatures bearing her blood cried for its exhibition and the money it would make. Thank God it was my privilege to know and love that lovely creature when she was the head of a pleasant home and the centre of a devoted quartet of adoring nephews and nieces.

Norah Collins was known all through the United States and Canada as the snake woman—from 1840 to 1850. She weighed about forty pounds, and was the size of an eight-year-old girl. She had a succession of joints in her legs, and her feet were simply bunches of flesh that resembled snakes' heads. She was repulsive in face, and with every word she spoke she made a hissing noise that was hideous to hear. Her mother was the wife of an Irish officer stationed in India, and one day, about four months before her child was born, she sat on a piazza making some article for her expected baby. A pet dog had laid at her feet

some time, and occasionally as she moved her slipped foot, she felt her little friend crouched beside her. Suddenly, as she was conscious of the spaniel's motion beneath her skirt, she beheld the animal shivering with fear at a little distance. With sudden action she grasped both her ankles, and sweeping away her dress she saw coiled about both her feet an awful cobra. Her screams of horror brought help, and the serpent glided away without doing further harm to the unfortunate woman.

But when her baby was born, by that mysterious power which is as inexplicable as death, the trace of the horrible visit was visible on its poor face and distorted legs. The mother could not survive the shock, and the father sent the monstrosity pensioned off with a pound a week to a lonely settlement in Ireland. Inside that terrible form, however, there lived a gentle, intelligent soul. The parish priest educated it, and found a link between the only relative it had—an elder brother who went to Canada and settled. He knew his sister was a deformity, but he spoke to his children affectionately of their Aunt Norah. So when they were orphans they wrote Aunt Norah—who conquered her pride, and in her weak, helpless condition, faced a cruel, curious world, and exhibited herself for ten years—made a fortune in the museums and side-shows of this country, educated her four nephews and nieces, and died in this city in 1870, to their credit be it said, tended and cared for as faithfully as she deserved to be. Carried about like a ten months' old child, with long clothes that hid the dreadful legs, she had so worthily done the errand of mercy and care—those legs for which I profess the deepest reverence that ever stirred the heart of your irreverent

GIDDY GUSHER.

A Managerial Introspect.

"The reduction in salaries," said a retired manager, who, although he has amassed a considerable fortune, finds more or less satisfaction in observing the trend of things theatrical, "is but the first of a series of changes in the theatrical system that are necessary to restore business to a profitable basis. Actors in some cases were paid ridiculously high salaries—others were paid too little. The topping off of the overpaid was a step toward equalizing the scale. Mark my words, the remuneration of actors has got to be still further reduced. You see, salaries have been going up, going up steadily until this season. Managers couldn't stand it. They had too heavy a load to bear."

"Another change which must come is the adoption of a lower series of prices for seats; \$1.50 cannot much longer be the standard price; \$1 will be the maximum figure for a reserved seat. Theatres crammed full at popular prices means more profit than theatres half filled at the present rate. It does not pay for the theatre to become an unpopular institution—a form of recreation, like the opera, only within the means of the comparatively limited wealthy class. Managers must go to work and, if I may be permitted to coin a word, repopularize their establishments. With moderate salaries to pay, they can easily come down with the prices."

"Another most important reform must be instituted. I mean a general retrenchment in expenditures for bill-board printing and lithographs. Intelligent people support the theatre, and every intelligent man reads a newspaper. Through the papers, therefore, should the managers solicit the attention of the public. It is no longer the custom for bootmakers, haberdashers and merchants to hang symbolic signs over the doors of their stores to acquaint the people with the nature of their business. The necessity has gone by—the people can read. Yet theatrical advertising has got no further than the literal use of symbols—gaudy pictures are posted on the walls or hung in the windows to attract notice and patronage. It is a useless, almost criminal, waste of money. Advertise in the papers as much as you like, but combine and eschew the vulgar and extravagant display of paper on the wall."

"Another word of advice to managers—particularly managers in New York. They have driven a large class of people away from the theatre permanently by encouraging or 'standing in' with the rascals who speculate in tickets, and refusing their support whenever a movement has been made for the extermination of the evil. Grasping greed is the reason for the refusal to fight the nuisance. It is meeting with its own punishment, for there are not people enough to fill all the theatres now, let alone to buy seats of speculators and thereby enrich a class of harpies, incidentally lining the managerial pockets with silver."

"My advice may not be heeded, but it is given honestly and after a careful examination of the situation. Unless I am vastly out of the way in my calculations, the remedial suggestions I have briefly made will have to be adopted or things will go on from bad to worse."

Tribute to the Forrest Home.

A very graceful action was done by the English actor on Christmas Day. Yesterday a MIRROR reporter learned from James A. Herne that Irving had forwarded to each inmate of the Forrest Home, at Philadelphia, a twenty-dollar note. When acting in that city, he invited these good people to attend one of his performances, and afterward visited them,

Wishing to impress them with a practical remembrance of his visit, he sent them the sum named, requesting that out of it they would each purchase some useful article and keep it as a token.

There was plenty of quiet enjoyment in the Home on Christmas Day, to provide which many well-known people contributed.

Mantell and the Madison Square.

The salary R. B. Mantell receives from the Madison Square management is \$450 on the road and \$350 in this city. Last August, it is stated, Mr. Mantell's contract called for less than this sum, but it included an interest in the profits of the play *Called Back*. Mr. Mallory desired to free the returns from this incubus, and he accordingly entered into a new arrangement whereby Mr. Mantell relinquished his prospective profits and accepted an increase of salary.

Since the opening of the season *Called Back* has made no money. Indeed, it is believed with good reason that there has been a considerable loss. The engagement at the Fifth Avenue Theatre did not fulfil expectations, and neither play nor star have given much satisfaction to out-of-town audiences.

The company plays in Brooklyn next week, then it goes to Philadelphia, and after that a Southern trip is laid out. The Madison Square people are not fearful of much loss in the large cities named, but they look to the Southern tour with grave apprehension. Unless a wholesale reduction of salaries could be effected they almost preferred to give up the enterprise altogether. A reduction has already been enforced all round except in the case of Mr. Mantell. By the letter of his contract he can demand his full salary for the whole period that he is engaged.

There is a possibility that the company will be withdrawn after the Philadelphia date is filled. In that case they will either be disbanded or used in some other play than *Called Back*, while Mr. Mantell will be farmed out or kept here idle and paid his New York City salary. That would probably be a cheaper investment than sending *Called Back* South.

It is said by a person conversant with Madison Square movements that Mr. Frohman the other day called on Fanny Davenport and Manager Edwin Price and offered them Mr. Mantell for the rest of the season to play the part of Loris in *Fedora*. Mr. Price is reported to have declined, as Henry Lee is under contract to him, and it is not his custom to break faith or contracts with anybody. Mr. Price offered to take Mr. Mantell off Mr. Mallory's hands last Summer, before the production of *Called Back*, but the latter would not then entertain the proposition.

Mr. Mantell is understood to take very little interest in the result of the Madison Square management's deliberations. He is playing for money, not glory, this season, and while his contract holds he is confident of gratifying his wish. He certainly has not added to his reputation by his performance of Gilbert Vaughn in *Called Back*. He has simply demonstrated that he is not worth \$450 a week to his managers. At the present moment the arrangement is beneficial in a pecuniary sense, but we do not think it will prove of value in the long run. Mr. Mantell would have acted wiser, we take it, had he remained Miss Davenport's leading man for another season, and restrained his flight into the stellar empyrean until his position assured entirely happy results.

The Students Rebel.

Some months ago the profession was somewhat agitated by the foundation of the Lyceum School of Acting by Steele Mackaye, Gustave Frohman and other enthusiasts. For a sum of two hundred dollars, it was held forth, a person might pass through a course at the school and be turned out a real live actor. Chairs were established, and learned men from Boston engaged at large salaries to fill them. In a few days, so many were the applications for admission, the doors were closed and money refused. Laughing classes, Sighing classes, Dying classes and other branches accessory to a knowledge of the dramatic art were opened, and certain plays put in rehearsal. Then the trouble began. As nearly all the students were "well fixed," they all wanted to play leading parts, and jealousy began to reign. One of the professors told a MIRROR reporter that it was impossible to do anything with the students, as they would not submit to the discipline to which professionals are accustomed.

When the Lyceum was turned into a regular theatre, and thus diverted from its original purpose, more dissatisfaction was expressed. Several of the students had engaged press agents, and were willing to expend large sums in booming themselves. When Director Mackaye learned that certain of their number had given information regarding the school to the press, he stormed, and calling them together, said that Delsarte would not approve of such things. Therefore they should not commune with scribes. Then the accused students stood up and declared the school a fraud and said they had been deceived.

The history of the establishment of the school has never been related. A person who from the first has been well informed upon the subject gave this information to a MIRROR reporter:

"Architect Hubert has a daughter, one of

the pupils at present, who is to become a great actress. The thought it would be an advantage to have an amateur theatre, and together with W. H. Gale, of Gale and Frohman, Gustave Frohman succeeded in securing 18 West Twenty-third street, in his hobby, and suggested that the boys should be admitted into the profession. This was done, and the scheme grew to proportions of Mackaye's ideas. Hubert's friends put up the money, and Mackaye supplied the theories and management. The latter secured a ten years' lease of the theatre for himself at a moderate rental. The students are greatly dissatisfied with the things are going, and the professors are discouraged. Max Freeman and William H. Murray have resigned, and I think the bubble will soon burst."

Future of the Comedy.

Ever since his advent in the profession as a manager and agent, Townsend Perry has cherished a pet scheme of establishing a permanent burlesque theatre in New York, under the plan of the Gaiety Theatre in London. On Saturday night the *Adamless* ran at the Comedy Theatre closed, and Perry secured the possession, having leased the house for five years. He has engaged Gertrude Gooden, Vernon Jarboe, Tony Venn, Pauline Holt, Marie Sanger, Amy Ames, and many other burlesquers. Gertrude Gooden, formerly known in the London Gaiety company, will play leading roles, and Vernon Jarboe will prove a powerful attraction. They have all signed with Manager Perry for eight weeks, with the option of extension. The first production, *Ixion*, will be given in two weeks, and in the interval Rick's *Beasts of Isen* company will appear. *Rehearsals of Isen* are going on, all of the cast being composed of women. Later on it is the intention to engage two good comedians and revive the old Lyceum Thompson repertoire.

Sydney Rosenfeld, the librettist, and Captain Alfred Thompson, the artist, will be permanently attached to the theatre.

Destitution.

No one knows more of the latter condition of the profession than Ben Baker, the assistant secretary of the Actors' Fund. He says he never recollects a period when help was so urgent in relief of unfortunate professionals. Many worthy people there are who, usually in receipt of a small salary, cannot now get even enough work to make their board; yet they are ashamed to ask for assistance. Many who, when in good feather, paid in their two dollars every year to the Fund, are now unwilling to apply for aid. Mr. Baker makes it his business to hunt up such people.

Having an average of ten help-calls a day, the Fund is deeply taxed. It has been suggested that those actors who are in such circumstances could find no more grateful object for their benevolence than making the Fund the medium of providing their present necessities with assistance until better days come. There may be some who would gladly send their dollars to the Treasury if their money is lodged. The public will patronize the business, and the profession should lend their aid as well.

Professional Deings.

F. G. Pincus, a younger brother of Henry Pincus, late secretary to Dion Boucicault, has begun the publication of a paper in Philadelphia called the *Dramatic and Musical Standard*.

The New York Ideal Opera company returned to the city yesterday morning. The manager is gone to Montreal to raise funds to enable the company to open at the Madison Theatre on Monday next.

In a few days Joseph Haworth, who has been spending Christmas at his home in Cleveland, will return to the city and decide as to whether he will star or not. He is considering the offer of an energetic young manager.

James Collier passed a rather unpleasant holiday week. He was laid up at the Morton House, where scores of friends called to inquire after him. We are pleased to announce that the handsome and genial manager is convalescent.

A member of Henry T. Chaffin's company says that the season will be resumed, under new management, at Long Branch on Thursday night. Mrs. Chaffin gave a Christmas dinner to her company and other friends at the Bolton House, Harrington, Pa.

Our Akron (O.) correspondent writes that of a recent performance by the Alice Grant Opera company in that city: "We were treated to a first rehearsal at high prices. If this performance had taken place farther West, the Actors' Fund would have been called on to defray funeral expenses."

H. A. D'Arcy has formed a small company, consisting of Walter Owen, Harry Patton, Frank Kennington, Douglas White and wife, Leona D'Arcy and others, to play *Oliver Twist*, *Called Back* and *Casa*. He is doing the smaller towns of the State, and will tour through New England.

W. L. Bowron, musical director of the Devil's Auction company, was in town on Monday. He says business has been very good indeed this season, and Manager Gooden is preparing for a long tour. In fact, the company starts for San Francisco, where a season of six weeks will be played.

H. Wayne Ellis' new comedy, *Uncle Josh*, was produced by Dennison Thompson for a trial in Fall River the other night. Local papers speak in high terms of its plot, situations and dialogue. The character of Charlie Nolan Mr. Ellis said to have achieved a success that his rival Uncle Josh Whitcomb.

being \$100. Atkins Lawrence gave a strong, heroic impersonation of Nicolai Nikoloff, the liberty-loving student, while Frank Norcross and Mr. Waite, as Ivan Nordoff and Sparto, were fully equal to the requirements of their parts. Adele Belgrade, as Sara, the unfortunate Jewess, and artistic, and was frequently called before the curtain. Emma Vaders as Marie made an excellent impression and well deserved the applause she received. The stage-setting and scenery were unusually good and the careful attention to detail bore ample testimony to the excellence of the stage management. Storm-Beaten, 9th, week; Wilbur Opera co., 8th, 10th, 11th.

MASSACHUSETTS.
FALL RIVER.
Academy of Music (Thomas R. Burrell, manager): Denham Thompson produced for the first time, and H. Wayne Ellis as the rich and poor, to fair business, with the following cast:
Col. Kay Robinson..... George A. Beane
Grandfather Nolan..... Walter Gale
Uncle Remus..... D. D. Bedell
Father Jack Welch..... Eugene F. Van Dusen
George Carole..... Mrs. D. N. Rose
Miss Sadie Robinson..... Louise Rose
Kate Nolan..... Edith Murilla
Widow Malone..... Florence Roberts
Charles Nolan..... Denham Thompson
Time and Place: Imagination of the audience.

The story opens in Col. Robinson's house, where a ball is taking place in honor of his daughter's birthday. A scene occurs between Col. and Mrs. Robinson, in which he informs her that something is wrong and that he must return to Canada for a while, and advises her to go to Europe, where he expects to join her. Mrs. R. goes back to the ball-room, and the Colonel is soon joined by Atkins Jordan, a student who has been called to the college that he is in the same position, having used the bank's cash while the former was using other people's names. The second act opens in the modest home of the Nolan, where the old people are receiving the calls of their neighbors, it being their birthday. Their son Charlie comes home, and the incidents that follow are such as are found in every home of the working class. The scene closes by the widow Malone calling and informing them that Col. Robinson's bank has failed. As Charlie Nolan's savings are invested there, he starts for the bank. Act third is laid in the house of a friend of Robinson's, where he has fled, and is soon joined by Atkins Jordan with the funds. While dividing the spoils, Charlie Nolan, who has by some means found out that they are there, climbs up a piazza and surprises them, and, securing a revolver from the table, compels them to surrender the act at the Nolan's. Charlie Nolan, who has by some means found out that they are there, climbs up a piazza and surprises them, and, securing a revolver from the table, compels them to surrender the act at the Nolan's.

MAINE.
PORTLAND.
Theatre (Frank Curtis, manager): The Christmas attraction was to have been the New York Ideal Opera co., but it failed to put in an appearance and the audience had to be dismissed and money refunded. The management were in complete ignorance as to the whereabouts of Barnett or his company, but it has since transpired that the co. went to pieces in Salem, Mass. A big business was in prospect here, and the non-appearance of the co. was an outrage, for had the wages been used, arrangements could have been made to bring on the co. City Hall (Mrs. C. Stockbridge, manager): Stockbridge's Souvenir entertainment on Christmas Day was a great success, financially as well as artistically. The various attractions were above the average. Miss Yara was especially fine, and the singing of Louis and Marie was remarkably good. The Venetian Troubadours also came in for a good share of applause. Owing to the failure of the performance at the Theatre a larger crowd was present than was expected. People's (Charles Lauff, manager): Some of the blondes and a few new faces have drawn good houses this week, and the audiences were large at the holiday performances. The management must use more skill in obtaining attractions that they want. Pointers: The managers of the Theatre are after Barnett's scalp. Max Clayton's passes are not set just now. Grimmer's orchestra passed a miserable Christmas at the Theatre, waiting for the N. Y. Ideal to show up. The Christmas Mirror went with a rush. It was greatly admired.—A Happy New Year.

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Charles Nolan..... Denham Thompson
Time and Place: Imagination of the audience.

The story opens in Col. Robinson's house, where a ball is taking place in honor of his daughter's birthday. A scene occurs between Col. and Mrs. Robinson, in which he informs her that something is wrong and that he must return to Canada for a while, and advises her to go to Europe, where he expects to join her. Mrs. R. goes back to the ball-room, and the Colonel is soon joined by Atkins Jordan, a student who has been called to the college that he is in the same position, having used the bank's cash while the former was using other people's names. The second act opens in the modest home of the Nolan, where the old people are receiving the calls of their neighbors, it being their birthday. Their son Charlie comes home, and the incidents that follow are such as are found in every home of the working class. The scene closes by the widow Malone calling and informing them that Col. Robinson's bank has failed. As Charlie Nolan's savings are invested there, he starts for the bank. Act third is laid in the house of a friend of Robinson's, where he has fled, and is soon joined by Atkins Jordan with the funds. While dividing the spoils, Charlie Nolan, who has by some means found out that they are there, climbs up a piazza and surprises them, and, securing a revolver from the table, compels them to surrender the act at the Nolan's.

MASSACHUSETTS.
FALL RIVER.
Academy of Music (Thomas R. Burrell, manager): Denham Thompson produced for the first time, and H. Wayne Ellis as the rich and poor, to fair business, with the following cast:
Col. Kay Robinson..... George A. Beane
Grandfather Nolan..... Walter Gale
Uncle Remus..... D. D. Bedell
Father Jack Welch..... Eugene F. Van Dusen
George Carole..... Mrs. D. N. Rose
Miss Sadie Robinson..... Louise Rose
Kate Nolan..... Edith Murilla
Widow Malone..... Florence Roberts
Charles Nolan..... Denham Thompson
Time and Place: Imagination of the audience.

MICHIGAN.
DETROIT.
Whitney's Grand Opera House (C. E. Blanchett, manager): Minnie Madden played 2nd, 3rd, 4th, to good receipts. The piece has just enough variety in its different types of character to give it coloring. The Salubrious Troubadours, with the irrepresible Nellie McHenry, are too well known to need any special notice. Their Three of a Kind is exceedingly funny. Scanlan, in The Irish Minstrel, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th.

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self to be a very capable actress. Business was good. Leland Sylvestre appeared in Little Ferret, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th.

COLDWATER.
Tibbitts Opera House (B. S. Tibbitts, manager): Roland Reed, 2nd, in Hamburg, to fair house and very best of satisfaction. We all hope Mr. Reed will Hamburg us again this season.

LANSING.
Buck's Opera House (M. J. Buck, manager): Edith Carey, supported by an excellent co. in The Planter's Wife, 2nd. Moderate business.

JACKSON.
Hubbard Opera House (C. I. Whitney, manager): Davis, to good house, 2nd. Matinee and evening 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th.

EAST SAGINAW.
Academy of Music (Clay and Buckley, managers): The Planter's Wife, 2nd, to good business. Levy Concert co., 2nd, to small but select house. Mugs Land, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th.

CHARLOTTE.
Kellogg Opera House (C. F. and W. H. Murphy, managers): The Boston Comedy co. gave one of the first entertainments of the season on Christmas night. Their play of Ripples is simply immense, and gave the best of satisfaction; so much so that a request was made from the audience to repeat the next evening, which the co. did to a crowded house.

BATTLE CREEK.
Hamblin's Opera House (W. H. Eldred, manager): Jules Levy's Concert co., 2nd, to a small house. Prof. Sterkes, mesmerist, 2nd, and 3rd, gave no show as yet, but only ten persons present first night and fifty the second.

MINNESOTA.
ST. PAUL.
Grand Opera House (L. N. Scott, manager): The Boston Ideal Opera co., week of 2nd, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th.

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The Usher.



In Ushering
Mend him who can! The ladies call him sweet,
—LOVE'S LABOR'S LOST.

I am very happy to be able to chronicle the fact that bluff John Stetson's heart has been softened toward the Actors' Fund and that he has offered the services of his company for the benefit to be given shortly at the Boston Theatre. This change of base was not effected by a miracle. The practical utility of the Fund exemplified by the relief of a case in which the manager was interested, and backed up by the eloquent arguments of Harry Miner, brought about the conversion. It is better for an institution of this kind to have friends than enemies. While Stetson's opposition did little harm, his friendship will unquestionably prove of value. I am inclined to believe that he was egged on to write those silly letters about the Fund to the newspapers by persons who are notoriously inimical wherever the true welfare of professionals is concerned. However, I am glad Stetson has come round. He does lots of charity on his own account—an additional reason why he should join forces with the Fund.

The readers of THE MIRROR will find the Dramatic Diary by William Winter, published elsewhere in this issue, invaluable for purposes of reference. It is a complete and accurate record of the theatrical events of the past two years. It may strike some people as singular that Mr. Winter, whose pen is so busily occupied in other ways, and whose tastes are literary rather than methodical, should give his valuable time to the preparation of a work of this sort. For many years he has kept such a record, simply because it is useful to his fellow-workers.

In the last act of *We, Us & Co.*, Mestayer and his wife sing a burlesque operatic duet, which, so far as they personally are concerned, is the most effective feature of the performance. That duet was arranged by a San Franciscan. It was part of a musical piece which John Howson had sent him to dispose of. Howson utilized it in *Madam Piper*. When he and Mestayer fell out and litigation began, the two had a telegraphing match with the composer in *Frisco* to secure the right to use and publish the duet. Howson, I believe, got the right, while Mestayer got left. By what authority the latter uses it now in his entertainment I am at a loss to know.

Chauncey Pulsifer writes me that the story of an elopement in which he figured as Lochinvar, and which was telegraphed all over the country, originated in a joke. Somebody thought it would be a glorious sell, and got it into the papers. It is a piece of jocularly that Pulsifer does not relish, for he has had his hands full explaining its true inwardness. The lady mentioned in connection with the affair is purely mythical. Mrs. P. travels with her husband constantly.

I don't often allude to the personal or domestic troubles of professionals, but the case of Maude Stuart is one which appeals to the sympathies of every honest heart, and therefore demands attention. If the story of her cruel wrongs be true, there are no words too strong to stigmatize the conduct of the man she was induced to marry under false representations. Miss Stuart is a very sweet and estimable young lady, and the knowledge of the deceit that was practiced upon her has been a heavy blow. Not content with committing bigamy, the husband is alleged to have insulted her in Indianapolis by attempting to force his way into her house. A dispatch from THE MIRROR correspondent, received yesterday, says: "Miss Stuart says that Marble destroyed all the papers relating to their marriage. His arrest has caused much excitement. The affair will not be dropped. There is trouble ahead. Marble is out on bail. Miss Stuart is completely prostrated." It was the intention of the lady, I understand, to procure an annulment of the marriage quietly. She had left Marble for that purpose as soon as she learned the truth. His cowardly conduct has brought the matter into publicity. After all, this may not be subject for regret, as light let in can only act injuriously upon the guilty party.

Some credulous newspapers are being gulled by a graphic account, purporting to have been given by the lady herself, of the reason why Victoria Morosini became the coachman's bride. Any intelligent reader can discover at a glance that the story is fiction unalloyed with

the slightest vestige of fact; but the reliable Boston Herald and other journals have given it space notwithstanding. The recital was invented by Joseph Arthur, who procured its insertion in a Bridgeport paper a few days ago. It is rapidly going the rounds, to the intense enjoyment of Mr. Arthur and the friends who have been let into the secret.

The Christmas Number of THE MIRROR enjoyed a very large sale. Nearly all the dealers in this city sold out every copy on the day of publication. Many were unable to obtain fresh supplies, so great was the demand upon the American News Company. From out-of-town comes the same story. On every side it is conceded that in point of freshness, brightness and literary interest, this special issue surpassed the best of its predecessors.

Winning the Public.

"I believe, as my husband does, that the people of Jersey City will liberally support a theatre of their own," said Mrs. William Henderson, wife of the veteran manager, to a MIRROR man who enjoyed a talk with her the other day.

"We have found, since the Academy came under Mr. Henderson's control, that the better class of attractions draw finely. Unfortunately the house in past seasons has not been conducted on the most laudable plan. Faith was frequently broken with the public, and they became cautious of visiting the theatre unless thoroughly acquainted with the reputation and merit of the company presented. Gradually, by giving a grade of attractions far above that to which they had been accustomed, we are winning the people's confidence, and I am sure that Jersey City will ere long be rated as one of the best theatrical cities in the neighborhood of New York.

"Mr. Henderson has a very complete organization both in front of and behind the curtain. There is a competent head to each department, and the list of subordinate attaches numbers thirty. Every detail is as carefully looked after, you see, as though the theatre were located in New York."

Mr. Morris' Kindergarten.

Mr. Robert Griffin Morris is looking after a company which started out last week for a trip in his new piece, *The Kindergarten*. The initial performance in Norwalk was very encouraging, and Mr. Morris feels consequently elated.

"Although played in Norwalk and Norwich without scenery," says he, "it is a great go. Just as unquestionable a success as the Rag Baby. The Deaves girls, Stanley Mace and Annie Granger have made great hits. They receive several encores in the new musical specialties, written and composed for them by me. We booked nine good towns after the performance on Thursday night. The managers were there to see us, and took us."

Mr. Morris is confident that the Kindergarten is a bonanza, and he intends to boom it to the utmost of his ability. Mr. Morris is painstaking, industrious and talented, and we should be glad to be able to congratulate him on a distinct pecuniary success.

An Ambitious Manager.

Since the profitable summer season of English opera at the Bijou Opera House, Manager Donnelly has been desirous of forming an English Opera company, which should be composed of good all-round people, none of whom should be starred. It was intended that the same company then engaged should be sent on the road by Donnelly and Kerker, and many dates were booked. The engagement of the young men at the Bijou, however, was a barrier to their plans. But the scheme is yet under consideration, from what Manager Donnelly imparted to a MIRROR reporter yesterday. He said: "Most of my time for next season has been filled in the best stands on good terms. Here is my date-book for the English Opera company. I will also have a company on the road with a musical comedy, and am now selecting the people. Gustave Kerker will, I hope, be interested with me in one of the ventures."

Rice is Not Rich.

Though not generally known, a change in the proprietorship of Rice's Big Burlesque company has taken place. It is now called Rice and Dixey's Big Burlesque company, and Isaac B. Rich, the Boston manager, father-in-law of the erratic Edward E., is sole owner. From the date of the opening of Adonis at the Bijou Opera House a pot o' money has been taken in. Henry E. Dixey contracted with Miles and Barton and E. E. Rice to lend his piece and give his services for ten per cent. of the gross receipts. After that amount was deducted, Rice and the managers of the house shared, the latter taking forty-five per cent. of the remainder, and Rice receiving fifty-five per cent. Rice furnished the company and costumes, the weekly expenses of the same being nearly \$1,800.

Of late, upon an average, the receipts have been over \$500 at each performance, which would make \$3,500 a week. Dixey received \$350, leaving \$3,150 for the house and Rice. It will be seen that the margin for the latter was not large, but people to whom he owed money clamored for a settlement, thinking that he was filling a bar'l. To protect himself, his

father-in-law has taken the venture in hand, appointing Charles Rice his representative. Edward receives a salary for directing the production, and several officials, looked upon as unnecessary by Mr. Rich, have been dispensed with. Cheaper people have been engaged, and a general curtailment of expenses has taken place.

Rice's Surprise Party will open for two weeks at the Comedy Theatre on Monday, playing *A Bottle of Ink*. Mr. Rice thinks he can bring it back to the popularity it enjoyed in the Kate Castleton days.

Mr. Barnard's Patent.

Charles Barnard, whose name figures on the bills as one of the authors of *We, Us & Co.*, disclaims any connection with the preparation further than the invention of the revolving hotel scene and the contribution of a few lines of the dialogue in the last act.

"In January last," said Mr. Barnard to a member of our staff, "I patented the mechanism of the revolving scene. It can therefore be protected. Its novelty and originality lies in the application of certain mechanical appliances to a scene which turns upon a movable centre."

"I believe that the proprietors of the Shadows of a Great City infringe my patent in the second act of that drama. The Blackwell's Island scene is equipped with apparatus similar to mine, I am told. When the company comes to the city again I shall examine into this matter, and if necessary resort to law to protect my rights."

Brooks and Dickson's Affairs.

Nearly all of the rumors as to the liquidation of Brooks and Dickson's affairs which have been circulated during the past few days are incorrect. It is difficult to ascertain their exact position. The Ristori management will pass out of their hands entirely, and La Charbonniere will be withdrawn temporarily. The latter is a valuable property, however, and will form part of the assets of the firm. Two Romney Rye companies and one in the Ranks company will be managed by the assignee, as it is thought they are in a prosperous condition. Salaries are not much in arrears.

Latterly the agency department has been doing well, and if continued—as it doubtless will—would yield a good income. An impression had gained ground that Joseph Brooks has retired, or will retire, from the firm. A MIRROR reporter learned yesterday that Mr. Brooks will remain in the firm, although perhaps as a silent partner. The creditors commend the partners for their acknowledgment of their true position. The accounts are being sifted and a statement prepared of the liabilities and assets.

The Success of Victor Durand.

Previous to the first opening of Victor Durand at Wallack's, the company was nearly unanimous in prophecy of its failure; but the disappointment was gratifying. The receipts have increased with every performance. No seats can be obtained after the curtain rises, the speculators being cleaned out. On Saturday night the receipts were \$1,300. From present appearances, the young author's play will run at least four weeks longer.

Mr. Carleton is at work upon another drama, to the order of the same managers. The plot has been decided upon, and an endeavor will be made to suit certain members of the company with characters that will fit them as gloves. Several large theatre parties visited the house recently.

Victor Durand will be produced in London at the forthcoming opening of the Olympic. Edgar Bruce has the English rights.

The Sad Tragedy at Racine.

The sad fate of Mr. and Mrs. Russell S. Glover, who were lost in the Blake Opera House and Hotel fire at Racine, Wis., on Sunday morning, has been a principal topic of conversation in professional circles during the last forty-eight hours. Mr. Glover was the tenor of the Thompson Opera company, which opened its season some six weeks ago at Plainfield, N. J. It is supposed that Mr. Glover perished while trying to assist his wife to escape. Mrs. Glover was a very stout woman. At last accounts the bodies had not been recovered. A chambermaid also perished.

Russell S. Glover was the son of Captain Glover, of No. 202 West Fifty-sixth street. The Captain is over eighty years of age and very feeble. The sad news has not been broken to him as a serious result is feared. Mrs. Glover, the mother, is completely broken down over the tragic fate of her son. She still clings to a frail hope that he may have escaped.

Mr. Glover was about forty years of age, although he might have easily passed for thirty. He was a handsome man, a little inclined to portliness. In his youth he had been a choir singer in various metropolitan churches. One season at least he sang with Kelly and Leon's Minstrels. His last engagement, previous to going with the unfortunate Thompson company, was as a soloist with Emma Thursby when she toured the East previous to her departure for Europe. He accompanied her on two concert tours.

Mr. Glover was a quiet, unassuming gentleman, and very popular with his fellow-professionals. He was a man of regular habits and gentlemanly deportment, and was conscientious

in any professional work in which he happened to be engaged. Mr. and Mrs. Glover, we believe, died childless.

Safety of the Fund Papers.

The safe belonging to the Actors' Fund was hauled out of the ruins of the Theatre Comique on Wednesday last. It had lain among the burning debris for fourteen hours, and, as a bystander put it who had watched the workmen drag it from the cellar, "That safe contains heat enough to warm the hearts of all the cold-blooded scamps that run the Fund down!"

However this may be, the iron box was so hot that it could not be opened for some hours after its removal. Then Ben Baker went down to the Herring warehouses and supervised the investigation.

The books, papers and cash deposited in the safe previous to the fire were found to be safe. All were more or less water-soaked—a quantity of Croton had leaked in through the door—but after being put through a drying process they were as good as ever. Mr. Baker, who had been anxious about the documents and books, as they were the only records extant of the Fund's affairs, felt considerably relieved.

On Friday a lease of the first floor in THE MIRROR building was signed by President Miner. The term extends until May, 1886. The owner of the property made a considerable reduction in rental in view of the charitable character of the institution. The premises will be suitably furnished, and the Fund will move in at the earliest possible date, when an inaugural reception will be given. Meantime the temporary headquarters remain at THE MIRROR office.

A Manager on the Situation.

The other day Augustus Pitou was dilating on the theatrical situation, when a MIRROR man drew him aside and asked why his Off to Egypt was to close so early in its career.

"Why?" queried the manager; "because I have dropped from \$600 to \$300 a week thus far. I had a good play, a fair company and good time booked. But my expenses were \$1,400 a week, and I saw no prospect of any improvement in business. The clouds gathered very suddenly, and salaries are down at least forty per cent. About four weeks ago I determined upon closing. I will pack away all my scenery, music, costumes and paraphernalia on Saturday night. The donkeys will go to grass."

"Did you cancel many dates?"

"I filled all the time I had contracted for. My company was engaged with the stipulation that the usual two week's notice would end the engagement. They do not complain, as salaries were paid regularly."

"Then you will rest on your oars?"

"Oh, no. I will join W. J. Scanlan immediately. He is under contract to me for five years, and is doing a good business. I intend reviving several good old Irish plays for him. I hope to regain some of the money lost in Egypt."

Down-town Audiences.

Fanny Davenport will have played Fedora seven weeks altogether in this city the present season when her engagement at Niblo's Garden ends on Saturday night. This engagement, by the way, at the start shared the light attendance with which all the attractions in town were meeting; but since Christmas Day the business has been gratifyingly large. On Christmas night Fedora was played to the largest house in the city.

Speaking of down-town audiences Miss Davenport says: "I never acted before more appreciative gatherings than here at Niblo's. They are wonderfully attentive—their faculty for picking out the subtler qualities of the performance is remarkable. That intense hush which an actor knows to be the best and rarest attributes in an audience has prevailed during every representation of the play in the more dramatic scenes. But they know how to applaud, too, and always at the proper moment. I wish it were always my good fortune to appear before audiences as intelligent and discriminating."

On leaving this city Miss Davenport goes to Philadelphia. Then she visits Brooklyn, Williamsburg, Boston, Baltimore, Washington and Western cities, the tour closing at Chicago.

Edward Harrigan's Phoenix.

As he stood on the stage of the Star Theatre yesterday, rehearsing the Stock Exchange scene in *McAllister's Legacy*, Edward Harrigan looked a bit worn and weary. Calling the actor-author-manager aside, a MIRROR reporter asked:

"Have you made any definite arrangements for the future, Mr. Harrigan?"

"At present our provision is only temporary. On Monday we open at the New Park Theatre for six weeks with my new play, *McAllister's Legacy*. I have the option of renewing if the housesuits. In the meantime I will look out for other sites."

"Will you be prepared to produce your play on Monday?"

"Certainly. Everything is ready—scenery, costumes, groupings, etc. We have simply gone through in ten days what would have formerly taken three weeks. I am very grateful, as is also Mr. Hart and the company, for the expressions of sympathy we have received on all sides. The company have worked with

a will, and when the curtain falls they may say I think as good a job as they can be given as would have been produced by dear old Comique."

Among the songs which interest the play may be named: "Pat and the Brown Mare," "Master Dooley's Song," "Blow the Bellows, Blow," "Oh, My We Pose!" and "Molly." Withers has finished the scenery. The sale of seats began yesterday, is already large.

The Various Secretaries.

As was anticipated by many, the Secretary fever is dying out. One version, called the Secretary, expired on Saturday. The Madison Square will remain intact with two more companies instead of three. Whether *Ellen Dawn's* adaptation will live is yet to be demonstrated. The Gillette-Palmer litigation is still pending; but it was reported yesterday that Gillette had become tired of the trouble and contemplated abandoning the field. He has kept the company together since the junction was served upon him, in the hope of defeating Palmer.

While the Madison Square is doing well, the road Secretaries are not doing a large business.

The Rankin Testimonial.

On Saturday McKee Rankin will end his career as manager of a local theatre, and he means what he says. It will be a long time before he again attempts theatre management. His arrangements are complete for taking a company on the road to play three months. The organization is a fairly strong one. As it will be some time before he returns that several city managers have expressed their desire to tender him a testimonial bouquet in expression of the esteem in which he is held. In a consultation held yesterday the matter was discussed, but nothing definite arranged.

Are Times Hard?

Fred. Marsden on Christmas morning received a package from Joseph Murphy. It contained a diamond ring. The stone is very large. It weighs nearly six karats and cost \$1,000. Mr. Marsden is delighted with the gift, not alone for its intrinsic value, but because it is evidence of the regard and friendship of the star who has won reputation and amassed a snug fortune with his plays, *Henry Gow* and *Sham Rane*. Mr. Murphy also sends the day memorable for a number of other people. To his brother John he gave a large diamond solitaire ring; to William Davis, his manager, a valuable gold watch; to James Joyce, his agent, a gold-mounted cane; to Belle Melville, his leading lady, a diamond horseshoe attached to a bracelet and a diamond sash; to Ella Baker a sapphire ring set in diamonds; to Al Follis, his leading man, a dressing case; and to the other members of his company some gold and silver match-boxes and boxes of cigars. The company presented Mr. Murphy with an alligator-skin satchel and pocket-book. The stage hands at Hoolley's Theatre, where the party was playing, all received gifts of \$5 and \$10 from the star.

Flora Moore gave her bunch of Keys company a Christmas supper after the evening performance in Williamsburg.

The musical director of the Draft Opera company at the Standard was presented with an ebony and gold *baton* by the chorus.

Richard Dorney displays a valuable watch given him by Augustin Daly in recognition of faithful services. It is inscribed: "R. D. From A. D."

The gate-tender, Edward Weeks, at Mr. Miner's theatre on Eighth avenue, received a handsome diamond stud from his better half.

Mrs. Frank Ar. Tanshill, of the Boston company, received a number of Christmas gifts, among which was a valuable gold watch and chain and \$50 in money from her husband. Mr. and Mrs. Tanshill have been married twenty-seven years.

H. E. Wheeler's "Xmas" from the Farmer's Daughter company was a diamond collar-button of no uncertain kind.

Rudolph Aronson was surprised by the receipt of a gold locket, with his initials studded in brilliants, from the attaches of the Casino. He was asked by one of the latter to go to the roof-garden to look after some repairs. On his return to his office he found it filled with well-wishers, who gave him the present described.

Edward E. Rice, after the matinee on Wednesday, was given several pieces of jewelry and a purse of money. In return he presented several of his staff with pins and other trinkets.

Berrie Jarrett, treasurer of the Adonis company, received a gold watch and chain and many other valuables. His father gave him an envelope containing a fifty-dollar bill.

The staff and attaches of the Fourteenth Street Theatre are known to be most devoted to the interests of Manager Colville. On Christmas envelopes awaited all, containing towards according to their deserts in the management of their good-hearted employer. From fifty to ten dollars they varied in amount.

Max Freeman has many friends, although he has many enemies professed. He was put in good humor by a heavy gold handled malacca cane and a costly watch containing two rare stones.

At the Union Square Leigh Lynch and her trusted officials received tokens of regard

Amateur Notes.

The Arcadians gave A Naval Engagement at the Brooklyn Athenaeum last evening. The cast included George C. Woodruff as Admiral Kingston, R. F. Hibson as Lieutenant Kingston, Harry Noble as Dennis, J. H. Arnold as Short, Mrs. Parkhurst as Mrs. Pontifex and Miss Dickens as Miss Mortimer.

On Tuesday evening the Mimosa Society produced The Merchant of Venice at the Academy of Music, Brooklyn, for the benefit of the Kindergarten Society of the Union for Christian Work. In the cast were Ella G. Greene, Miss Otis, Adele Carlton, John H. Bird, J. C. Costello and A. J. Vredenburg.

The Amateur Opera Association gave Fra Diavolo on Monday night at the Brooklyn Academy. This was the cast: Fra Diavolo, George Appleby; Lorenzo, Octave Whittaker; Lord Alcazar, C. H. Parsons; Beppo, John G. Hill; Giacomo, C. H. Wilson; Matteo, W. N. Campbell; Zerlina, Emma Howson; Lady Alcazar, Mrs. E. J. Grant.

The Brooklyn societies are showing greater activity just at present than their sister organizations in this city.

The annual benefit of Matthew Brennan, tendered by the society which bears his name, takes place at the Lexington Avenue Opera House on Wednesday evening. One Touch of Nature and a well-known comedy will constitute the bill.

Prominent and wealthy amateurs talk of leasing a hall centrally located, fitting it with scenery and renting it to the various societies. It is believed that such a scheme would not only prove an accommodation to amateurs and their friends, but also a profitable enterprise. Little hope is entertained that the Lyceum will ever be available except for professional purposes.

Fewer accessions have been made to the profession from amateur circles this season than formerly. The "hard times" have had the effect of discouraging amateur effort anyway, and there is little to chronicle in this field at a time in the season when there is usually much to engage the services of the recorder.

Instead of resorting always to old farces and comediettes, where double bills are arranged, why would it not be a good idea for amateur actors to utilize the works of amateur playwrights? There are many people clever with the pen in this line who might develop valuable talent if given the opportunity. Surely new pieces would occasion greater interest among the friends and admirers of amateur theatricals than the trite selections from the worn-out repertoire which are at present relied upon.

Twain's Ghost Story Revised.

If ever I write a play, which is highly improbable, I shall endeavor to construct it on the plan of Mark Twain's Ghost Story—for many reasons: Firstly, because it is a simple tale told in simple words; the auditor is permitted to follow the evolutions of the plot without any danger of irreparable injury to his or her mental faculties. Then mark how well the interest is sustained; the breathless attention of the listener wrought to the highest pitch by the hope of a dramatic and terrible finish. What though that hope is false and the end without a finish at all, so to speak—are not all hopes false and all ends but beginnings? So with Mark Twain's Ghost Story—it closes abruptly just when one's imagination is most vivid, and therefore most fitted to complete the drama to his or her own satisfaction. That is what I did, and you shall hear how I finished it; but first, for the sake of the few who have not read or heard this celebrated story, I will give so much of Mr. Twain's version as I can remember after once hearing, and with humble apologies for my interpolations:

"Once upon a time there was an old nigger who didn't want to be too sociable, only just sociable enough; so he took a wife and went to live with her miles and miles away in the middle of the prairie. [Slight lowering of the voice.] Yes, there they lived, all alone by their two selves, in the middle of the prairie. They were decent, hard-working, quiet people; never disturbed their neighbors—not borrowed from them—in fact just the model people of their parts, living by honest toiling or tilling, for the product of that little patch was all they had for food. [The last with great pathos.] I had almost forgotten the one (though substantial) peculiarity of the old nigger-wife: she has a solid golden arm; only one arm, all the rest of her was just like any other nigger. This possession didn't seem to inconvenience her any, and these two old niggers lived comfortable and contented all alone in the middle of the prairie. [Chance to exhibit elocutionary powers in reiteration of the word "prairie."] After some Summers had passed, with I suppose an occasional Winter in between, the old nigger woman took sick. Now, the old man was pretty stingy with his money, so, instead of running around the corner for a doctor, he tried to cure her himself. But 'twas no good, and soon the poor old wife died. The old man felt pretty queer, but there was nothing to be done but bury her; and as he had to do it himself, he waited till the night was dark, so he wouldn't be stared at and perhaps followed by a lot of unteeling boys. Having prepared his sad burden, he took it and his pick and shovel along for a few miles till he came to a nice sheltered spot under some comfortable-looking trees. Here he dug the grave, buried his poor old wife, and then went home feeling, I guess, pretty lonesome.

"When he reached his hut he just gave a look round to see that nobody had called in his absence, locked all the doors, and went to bed. But he was pretty wakeful, and lay for a long time thinking about his dead wife, when all of a sudden the idea occurred to him that it was a great waste, going and burying that golden arm. He tried to forget all about it; but it wasn't any use, and all night he dreamed of the golden arm. The same all next day; he couldn't forget it, try his hardest. Again he went to bed, and again he thought and dreamed of the golden arm. At last he made up his mind that the very next night he would take his shovel, go out to the grave, and dig up the golden arm. So next night he started

for the grave, but there was an awful storm, and the rain came 'sh-sh-sh' in his face, and the wind went o-o-o-o-o-o. [Weird howling, in low ascending scales, imitative of wind.] The gusts were so frequent and so strong that the old nigger could scarcely make any headway, but after struggling and pushing for many hours he finally came to the grave. Then he began his work, and you could have heard pick, pick, pick, and sh-sh-sh, then o-o-o-o-o; but at last his task was finished. He had taken up the old woman, sawed off the golden arm, put the body back in the grave, and made all tidy. Then first he secured the golden arm under his coat and started on his return trip. By this time the wind had turned right round, and again the rain came in his face 'sh-sh-sh', and again the wind went o-o-o-o-o-o [voice now very low till finished in a whisper], and then another sound seemed to come right through the wind, and he listened and he heard [very low and ghastly], 'W-h-o's—g-o-l-d—m-y—g-o-l-d—e-n—arm?'

"Then the old nigger trembled so that he almost dropped the golden arm; but he took courage and pressed toward home. Presently he heard again, 'Who's got my golden arm?' Then he began trembling awfully, and this time dropped the golden arm; but he picked it up quickly and went on and on with all his might, till at last he reached his hut, went in, locked the door, went straight upstairs, put the golden arm under his pillow, jumped into bed, and pulled the clothes down tight over his head; but still he could hear, right through the clothes and right through the door, 'sh-sh-sh' and o-o-o-o-o-o, and then [very mysteriously] tap, tap, tap at the door, 'Who's got my golden arm?' He trembled, and the bed shook so you might have heard it in the next house. He listened and heard, plump, plump, plump, coming up the stairs. His breath went thick and fast as he again heard the awful inquiry, 'Who's got my golden arm?' and the wind outside going o-o-o-o-o-o. Then into the bedroom came the awful sound and stood by the side of the bed. A hand was placed on the nigger's head and a voice said, 'B-O-O-H!!!'

Here Mr. Twain finishes. That's what it sounded like. It seemed a playful way to be addressed by a ghost, so the nigger got up courage, rubbed his eyes, and took a good look at the owner of the mysterious voice. Gradually the room became light. The 'sh-sh-sh' of the rain seemed to come from the frying-pan in the kitchen; the o-o-o-o-o-o of the wind and the rattling of a chain came from the back yard and sounded uncommonly like "Shag" whining to get loose. Here another thump on the nigger's head, not so gentle as the first, prevented his listening for the third sound, and at the side of the bed stands his wife, Matilda, with arms akimbo—both of unmistakable brown flesh. "What I want to know is when is you black nigger done gwine to get up? Does you expect me to do all the work in dis yer house. Come out of dis." And he outed and never acted miserly any more, and report says that he and his wife lived happily in the middle of the prairie ever after.

MADELINE LUCETTE.

The Song.

I sat at the old piano,
And Mabel and Mau were there,
And over again and over
I played while they sang the air—
A plaintive little chanson
From the French with sweet love-words,
With an interlude like the trilling
Of the sleeping, twittering birds.

And while I ran my fingers
O'er the yielding ivory keys,
And the sounds were softly mingled
With the breath of the Summer breeze,
The melody quite o'ercame me,
And I soon was back again,
Riding the steeds of fancy,
And habiting castles in Spain.

The world no longer was prosy,
But Poesy ruled and smiled,
While music's gentle spirit
My soul for the time beguiled,
Till my heart forgot its beating,
And my eyes were dim with tears,
While the tones of earth seemed lost
In the music of heavenly spheres.

And over again and over
We played and we sang the song,
Till the hours of the day had vanished,
That before had seemed so long.
And over again and over
We sang till we broke the spell,
That settled upon us when singing
The song we loved so well.

—EARLE MARBLE.

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It can be given in a cup of coffee or tea without the knowledge of the person taking it, and permanent cure, whether the patient is a moderate drinker or an alcoholic wreck. Thousands of drunkards have been made temperate men who have taken the Golden Specific in their coffee without their knowledge, and to-day believe they quit drinking of their own free will. No harmful effects result from its administration. Cures guaranteed. Circulars and testimonials sent free. Address, GOLDEN SPECIFIC CO., 155 Race St., Cincinnati, O.

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DRAMATIC DIARY.

BY WILLIAM WINTER.

1883.

JANUARY.
 1. Theatrical season began at Grand Opera House, New York, as Captain Cuttle.—J. K. Emmet appeared at Haverly's Theatre as Fritz among the Corns.—Mrs. Modjeska appeared as Odette at the Theatre Comique.—Bartley Campbell's play of the White Slave was revived at Niblo's Garden.—Mr. Boucicault appeared at the Boston Museum in the "Theatricals."—Salvini appeared at the Globe Theatre, Boston.—First Lady appeared in Chicago.
 2. The Corns were produced at Booth's Theatre, with C. R. Thorne, Jr., and F. C. Bangs.—Clara Morris appeared at the Grand Opera House as Henry Marlowe.—Last night of the Rastamans at the Union Square.—John McCullough acted in Brooklyn.
 3. Virginia was produced at the Bijou Opera House.
 4. A Parisian Romance was acted at the Union Square Theatre, Richmond, making a brilliant hit.—Mr. Thorne broke down at Booth's and there was no performance.
 5. Edwin Booth made his first appearance in Germany, at the Badisches Theatre, Berlin, as Hamlet.—Cornelia Brothers started again.
 6. Mr. Barnum, who had not acted since his opening night (Jan. 3), reappeared at the Thalia Theatre as William Tell.
 7. The World and She Would Not was revived at Daly's Theatre.
 8. Mary Anderson appeared in New York at the Fifth Avenue Theatre as "Fanny."—John T. Raymond appeared at Grand Opera House as Major Bob in "Paradise."—John McCullough appeared in Boston.
 9. The Stoops to Conquer was revived at Wallack's Theatre.—Mr. Barnum acted Hamlet.
 10. Mary Anderson presented Bertha in Roland's Daughter.
 11. Mr. Barnum acted Urial Dacosta, injured his hand, and again suspended his engagement.
 12. Mary Anderson appeared at the Grand Opera House as the Turk Club Theatre as Julia in "The Handmaid."
 13. Great success of Edwin Booth in Berlin as King Lear.—Theatre burned in London.
 14. Mrs. Modjeska and Schenckel purchased the Park Theatre, Boston.
 15. Mary Anderson acted Julia—Flower, the composer, died.
 16. Mrs. Barnum reappeared, acting Marjorie, at Thalia Theatre.
 17. Mr. Wallack ended his engagement (matinee).—The Silver King brought out at Wallack's (night).
 18. Mary Anderson appeared at the Thalia Theatre.

FEBRUARY.
 1. Serge Panini was produced at Daly's Theatre.—Marriage of Bion Herson to Henry Miller.—Mary Anderson acted Juliet.
 2. Mary Anderson acted Bianca.—Edwin Booth in Berlin acted Juliet.
 3. Serge Panini was played for the last time.—Zara, a new play, by F. Maranda, was produced at the Grand Opera House.—The Black Venus was produced at Niblo's.—The American, a new play by Mr. Boucicault, was produced in the Boston Museum.—Ada Dyma appeared at the Madison Square Theatre.
 4. Salvini appeared in Brooklyn.—Mr. Daly revived the Corns.
 5. Mary Anderson acted The Countess, in Love.
 6. Salvini acted King Lear.—The Royal Opera House in Toronto was burned.—Sale of Sarah Bernhardt's jewelry in Paris.
 7. End of Mary Anderson's engagement at the Fifth Avenue Theatre. She acted Juliet.—Salvini ended engagement in Brooklyn.—The Corns Brothers were revived at Boston.—Charles R. Thorne, Jr., died in New York.—Mary Anderson signed engagement with Mr. Abbey to appear in London in September, 1883.—Barnum at the Thalia Theatre acted King Lear.—Sidney Webster acted Henry V.—Mr. Abbey V. acted Wallick's old theatre for Henry Irving's New York engagement.—Edwin Booth at Berlin acted Othello and had an ovation.
 8. Monte Cristo was revived at Booth's Theatre.—S. M. Hickey opened the Cosmopolitan Theatre with Emmet as Fritz.—The German opera of the Duchess de Berry was produced at the Fifth Avenue Theatre.—Her engagement, by Aaron Food, was produced at Haverly's Theatre.—Mary Anderson appeared in Boston.—Denman Thompson acted at the Grand Opera House as Joshua Whitcomb.—Edwin Booth ended his engagement in Berlin.
 9. Death of William Richard Wagner at Venice.—Walter Grigsby died in England, aged 59.
 10. Leonora's opera of Heart and Hand was given at the Bijou Theatre for the first time in America.
 11. Mr. Barnum acted the Thalia acted Lord Essex.—Edwin Booth appeared in Hamburg as Hamlet.
 12. Salvini appeared at the New York Academy of Music as Othello.
 13. Salvini acted King Lear for the first time in New York.—George Riddle began a series of readings at the Turk Club Theatre.
 14. Edwin Booth ended engagement in Hamburg.
 15. Barnum acted Wallenstein.—Salvini acted the Gladiator.
 16. Locks Richardson appeared at Chickering Hall and recited A Winter's Tale.—200-8, or Casting the Boomerang, was produced at Daly's Theatre.
 17. Frank May appeared at the Grand Opera House as Badger in The Streets of New York.—Siberia, by Bartley Campbell, was produced at Haverly's Theatre.—Minstrels of Primrose and West appeared at Niblo's.—The Corns Brothers were revived at Booth's Theatre.—Lord Essex was given at the Cosmopolitan Theatre.—Miss Gailmeyer reappeared at the Thalia.—Micaela, or Heart and Hand, was presented at the Standard.—Miss Rhea appeared at Brooklyn.—Margaret Mather seriously ill of pneumonia at Boston.—Mrs. Judah died in San Francisco.

MARCH.
 1. Lawrence Barrett appeared at the Grand Opera House.—The Long Stride was produced at the Union Square Theatre, with Sara Jewett and J. H. Stoddard in the cast.—Mr. Barrett acted throughout the week at the Grand Opera House, and was seen as Richelieu, Casius, Hamlet, York, Shylock and David Garrick.
 2. Bion Opera House was closed.
 3. Mr. Raymond appeared at the Windsor Theatre as Major Bob (in Paradise).
 4. Booth's Theatre closed.—End of career of Monte Cristo.
 5. Breakfast to Ludwig Barnum at Delmonico's, Lawrence Barrett presiding.—Barnum at the Thalia Theatre, in evening, acted Antony for the first time in America.—Serious illness of John McCullough at Cleveland. He recovers and appears at Washington (March 26).
 6. Remains of John Howard Payne arrived at Oak Hill Cemetery, Washington.
 7. Dion Boucicault appeared at the Star Theatre, Wallack's Thirtieth Street house, opened on this night as the Star, under Lester Wallack's management, and produced his new comedy of the "Never-Too-Late-to-Mend" was revived at Booth's Theatre.—Neil Burgess appeared at the Bijou Theatre and produced a play called Vim.—Mr. Edouin appeared at the S. F. Minstrel Theatre and produced A Bunch of Keys.
 8. Mrs. Langtry at Cleveland, Ohio, acted Galatea—giving her first performance of the part.

APRIL.
 1. Edwin Booth appeared in Vienna as Hamlet.
 2. The Boudoir, by Edward Harrigan, was produced at the Theatre Comique.—Maude Granger appeared at Haverly's Theatre in The Plasterer's Wife.—John McCullough acted at Williamsburg.—Salvini and Clara Morris appeared together in Philadelphia in The Outlaw.
 3. National Theatre in Berlin was burned.
 4. Mary Anderson appeared at the Grand Opera House as Juliet.—Mrs. Modjeska appeared at the Fifth Avenue Theatre as Frou-Frou.—Charles Wyndham appeared at the Union Square Theatre in Brighton.—Salisbury's Troubadours appeared at the Standard Theatre in Greenroom Fun.—John L. Stoddard began at Daly's Theatre a series of oral and pictorial illustrations of foreign travel.—The Banker's Daughter was revived at Booth's Theatre, with Sara Jewett and George Clark in the chief parts.—The Professor was given at the Windsor Theatre by one of the Madison Square Theatre co.—Mr. Barnum at the Madison Square Garden revived his Roman Hippodrome entertainment.
 5. A Russian honeymoon was produced at the Madison Square Theatre.—Last night of Vice Versa at the Star.
 6. The Shaughraun was revived at the Star Theatre as the Star.
 7. Mrs. Modjeska appeared at the Fifth Avenue Theatre as Frou-Frou.—Mrs. Modjeska acted the Countess, in Love.
 8. McCullough acted Damon.—H. M. Pitt reopened at the Bijou Theatre with Caste.—Soon closed.—Edwin Booth's engagement in Vienna, and so terminated his season in Germany, acting Iago for the first time in the Pros Benevolent Fund.
 9. Edwin Booth ended his engagement at Niblo's.—Edwin Booth ended his engagement at the Grand Opera House.—Edwin Booth ended his engagement at the Fifth Avenue Theatre.

30. Last night of Booth's Theatre. Modjeska acted Juliet.—Dramatic Festival began at Cincinnati. (Ended May 5).—Mrs. Langtry appeared as Kate Hardcastle in the Stoops to Conquer.—First time in New York. Mrs. Langtry's engagement ended on May 5. She had been seen as Galatea, Kate Hardcastle, Juliana, Hester Gracbrook and Rosalind.—A. M. Palmer retired from management of the Union Square Theatre.

MAY.
 1. Mr. Wyndham produced The Great Divorce Case at the Union Square Theatre.
 2. Salvini sailed for Europe.
 3. Kate Pattison took a benefit at the Fifth Avenue Theatre (matinee), acting in The Cynic, by Thomas Merivale—his first presentation in America.—Barnum sailed for Europe.
 4. The Two Roses was produced at the Bijou Theatre.
 5. Richa Barry appeared at the Fifth Avenue Theatre as Camille: On the 9th she appeared as Adrienne Lecouvreur. On the 15th her engagement ended.
 6. Death of Mrs. Abbey, wife of Manager Henry E. Abbey, in New York.
 7. Helen Barry appeared at the Union Square Theatre in Arkwright's Wife.
 8. Mr. Boucicault, at the Star Theatre, produced his drama The Actress for the first time in New York, and acted Michael O'Leary, Dion Boucicault, Jr., appeared as Colley, the Amadon.
 9. Mr. Albany's comedy of Forgiveness was produced at the Bijou Theatre by H. M. Pitt.—N.E. Abbey sailed for Europe.
 10. Charles H. Rockwell died.
 11. Clara Morris appeared at the Grand Opera House in Article 47.—Salvini acted the Twenty-third Street Theatre and produced A Bustle Among the Petticoats.—Pop, by G. F. Rowe, was brought out at the Bijou.—Miss Lotta appeared at the Fifth Avenue Theatre as Bob, in a play of that title by F. F. Maranda.—Her Second Love, by John A. Stevens, was produced at the Windsor Theatre.—Arthur Mathison died in London.
 12. Miss Helen Barry acted in The Ladies' Battle.
 13. Mr. Boucicault revived The Colleen Bawn at the Star.—Mr. Wallack revived The Romance of a Poor Young Man at Wallack's Theatre.—Mr. Jefferson ended his Spring season at Chicago.
 14. Mrs. Modjeska's Tourists appeared at the Grand Opera House.—Chast, by F. Maranda, was produced at Haverly's Theatre, with Roland Reed in the chief part, Smythe.
 15. Mary Anderson sailed for England, aboard the Arcturion.
 16. William Elton's farewell benefit, Star Theatre. Osmond Turlie played Hamlet; Rose Coghlan, Ophelia; Mr. Elton, First Grave-digger.

JUNE.
 1. Close of the season at Wallack's Theatre and at the Star Theatre.
 2. The Thunderbolt, by Louis Frechette, was produced at the Union Square Theatre.
 3. The Raleigh, by William Long, was produced at the Madison Square Theatre.
 4. Edwin Booth sailed from Liverpool for home.—Re-interment of the remains of John Howard Payne at Oak Hill Cemetery.
 5. H. S. Leigh died in London.—Grand Opera House, Niblo's, Wallack's and Standard closed.—Financial troubles of J. H. Haverly.
 6. Edwin Booth arrived in New York from England.—A Wife's Honor was produced at the Windsor.—Folly company appeared at Tony Pastor's in Fun in a Fog.
 7. Mary Carr died.
 8. Charles Backwell died.
 9. C. B. Bishop appeared at Haverly's Theatre in Strictly Business.—Annie Berline appeared at the San Francisco Minstrel Theatre on Two Christmas Eves.
 10. Lawrence Barrett sailed for England.

JULY.
 1. Banquet to Henry Irving in St. James' Hall, London.
 2. The Cosmopolitan Theatre was closed.
 3. The Theatre Royal, London, was reopened with Mrs. Barnum giving a supper in honor of Henry Irving, at the Garrick Club, London.
 4. Death of Tom Thumb.
 5. The Casino and the Madison Square Theatre the only theatres open in New York.

AUGUST.
 1. Reopening of the Theatre Comique. Mulligan Guard Ball.
 2. Reopening of the Windsor Theatre. B. Campbell's White Slave.
 3. The Fourteenth Street Theatre was opened, under management of Samuel Colville, with The Devil's Auction.
 4. Union Square opened with Vera, by Oscar Wilde.
 5. Niblo's Garden was opened with the spectacle of Excalibur.—The Twenty-third Street Theatre was opened with Zenobia.
 6. Daly's Theatre was opened with Heart and Hand.
 7. The Grand Opera House was opened with The Lights of London.—End of Zenobia at the Twenty-third Street Theatre, and of Vera at the Union Square.
 8. The Star Theatre was opened, and Lawrence Barrett appeared in Boker's play of Francesca da Rimini.—Mr. Birch reopened the San Francisco Minstrel entertainment.—Adah Richmond appeared at the Windsor Theatre in Carrou.

SEPTEMBER.
 1. Mary Anderson made her first appearance in England, at the London Lyceum, acting Parthenia in Iphigeneia.
 2. The Third Avenue Theatre opened by McKee Rastin, with Mr. Jefferson as Rip Van Winkle.—Frank Majilton's company appeared at the Fourteenth Street Theatre in Frolics of a Day.—W. J. Ferguson appeared at the Twenty-third Street Theatre in A Friendly Tip.—The Lights of London was produced by H. Miner, with The Lights of London.
 3. Neil Burgess appeared at Tony Pastor's Theatre in Vim.—Her Attraction was given at the Grand Opera House.—Charles Waverley appeared in the Bowery.
 4. The Merry Duchess was produced at the Standard Theatre.
 5. Charles Wyndham appeared at the Union Square Theatre in The Great Divorce Case.—George Edgar came out at the Fourteenth Street Theatre as Othello.—The Fifth Avenue Theatre was opened for the regular season, and Mme. Almee appeared there.
 6. Mr. Edgar performed as Richelieu.
 7. Dutton Cook died in London.
 8. Julius Brutus Booth died, at Manchester, Mass.
 9. Clara Morris appeared at the Third Avenue Theatre as Camille.
 10. John Payne Collier died, in London, aged 94.
 11. Charles Wyndham produced Pink Dominoes.
 12. The Romanoff, by Henry St. Maur, was produced at the Twenty-third Street Theatre. It had six performances and then was withdrawn.
 13. Mrs. Marie Wilkins died.
 14. Charlotte Thompson produced a revised version of Jane Eyre.

OCTOBER.
 1. The season opened at Wallack's Theatre with Masks and Faces. Rose Coghlan as Peg Woffington, John Howard Payne as the first appearance here.
 2. Fanny Davenport, produced Fedora at the Fourteenth Street Theatre.—Mr. Florence appeared at the Grand Opera House in a new play entitled Facts.—Mr. and Mrs. McKee Rastin made their first appearance at the Third Avenue.
 3. Death of H. B. Norman.
 4. Mr. Jefferson appeared at the Union Square Theatre as Caleb Plummer.—Mr. Goughly.—Money was produced at the Fifth Avenue Theatre with Charles Coghlan as Evelyn and Florence Gerard as Clara Douglas.—Mr. Florence, at the Grand Opera House, revived Ellen.
 5. Death of Mrs. J. J. Prior at Boston.
 6. Mr. Irving and Miss Terry sailed from Liverpool for New York aboard the Britannic.
 7. William Scallan died, his first appearance here.
 8. End of Charlotte Thompson's engagement at the Twenty-third Street Theatre.
 9. Mr. George C. Bouffice died.
 10. A Celebrated Case was presented at the Fifth Avenue Theatre with Mr. Coghlan and Florence Gerard in the cast.—C. P. Flockton appeared at the People's Theatre in The New Flying Dutchman—played based on story by Robert Buchanan.
 11. Extra matinee at the Star. Lawrence Barrett acted Richelieu.—Moths was produced at Wallack's Theatre.
 12. Henry Irving's company arrived aboard the City of Rome.
 13. Henry Irving and Ellen Terry arrived in New York aboard the Britannic.
 14. The Metropolitan Opera House opened by H. E. Abbey and the Academy of Music Mapleson.—D. H. Harkins appeared at the Twenty-third Street Theatre as Richelieu.—Kate Claxton appeared at the Third Avenue Theatre in The Sea of Ice.—Annie Kelsey appeared at the Grand Opera House as Zara.—Tony Pastor opened his season at his theatre.
 15. The Duke's Motto was brought out at the Fifth Avenue Theatre.
 16. Henry Irving was entertained at a dinner by the Lotus Club.—Mary Anderson, at the London Lyceum, appeared as Pauline.
 17. Henry Irving made his first appearance in America at the Star Theatre, New York, in The Belle.
 18. Charles the First was produced at the Star with Mr. Irving as the King and Ellen Terry as Queen Henrietta—her first appearance in America.

NOVEMBER.
 1. In the Ranks was presented at the Standard Theatre.
 2. Mr. Irving played Louis XI.—Edie Ellier appeared at the Third Avenue Theatre in a new play called Courage.—Marie Prescott, at the Twenty-third Street Theatre, performed in Belmont's Bride.—Mr. and Mrs. Florence appeared at the Windsor Theatre.—The Silver King was revived at the Grand Opera House.—Cordelia's Aspirations was presented at the Theatre

Comique.—Edwin Booth appeared at the Globe Theatre, Boston, beginning his new season. First appearance of the Corns Brothers.—Richelieu.
 2. The Merchant of Venice was presented at the Star Theatre, with Mr. Irving as Shylock and Ellen Terry as Portia.—Death of Welsh Edwards.
 3. Death of Charles P. Wood at the Fifth Avenue.
 4. The Duke's Motto at the Fifth Avenue.
 5. The Strangers of Paris was produced at the New Park Theatre.
 6. Mr. Irving produced The Lyons Mail.
 7. Mr. Jefferson ended his engagement at the Union Square Theatre.
 8. Mr. Irving and Miss Terry, at the Star, appeared in The Belle's Strategem.—Mme. Jauschek appeared at the Grand Opera House, and Maggie Mitchell at the Third Avenue Theatre.
 9. Afternoon performance at the Star Theatre, complimentary to the dramatic profession.—Mr. Irving appeared in The Dream of Eugene Aram.
 10. End of the N. Y. engagement of Henry Irving and Ellen Terry.—Mr. Irving appeared in Richard III. (1st act), and with Miss Terry in The Belle's Strategem; and recited "The Dream of Eugene Aram."
 11. Stormy Weather was produced at the Union Square Theatre.—Henry Irving appeared in Philadelphia.
 12. Illness of Mr. Jefferson, at Peoria. He lost his voice.
 13. The Windsor Theatre was burned.

DECEMBER.
 1. The Road to Ruin was revived at Wallack's Theatre.
 2. Mr. Irving ended his engagement in Philadelphia. Mary Anderson, at the London Lyceum, appeared as Galatea.
 3. Edwin Booth appeared at the Star Theatre, New York.—Duty was produced at the Madison Square Theatre; Astrella at the Standard; The Princess Chuck at the New Park. All failures.
 4. Booth acted Lear.
 5. Stornal of Mario, at Rome.
 6. The Standard Theatre was burned.—Mr. Daly received 7-20-8.
 7. W. E. Sheridan appeared at the Star Theatre as Sir Giles Overreach.
 8. Booth acted Hamlet.—The Glass of Fashion was produced at the Fifth Avenue.—The Pavements of Paris was presented at Niblo's.
 9. Messager's Tourists appeared at the Grand Opera House, with Judge G. C. Barrett, was produced at Wallack's Theatre. (Withdrawn January 3, 1884, after fifteen performances.)
 10. Booth acted Bertuccio.
 11. Booth acted Othello.—Mr. Irving appeared in Baltimore.
 12. Booth acted Iago.
 13. Booth acted Shylock and Petruchio.—Dislocation of the San Francisco Minstrel.
 14. Booth acted Macbeth. John T. Raymond appeared at the Fourteenth Street Theatre, as Major Bob Belter.—Henry Irving appeared at Haverly's Theatre, Brooklyn.

1884.
JANUARY.
 1. Death of Joe Murphy (John Murphy Donnelly), old actor and manager, at Philadelphia.—An American Wife, at Wallack's Theatre, was acted for the fifteenth and last time.
 2. Mr. Wallack produced Old Heads and Young Hearts.
 3. Lawrence Barrett appeared at the Grand Opera House, New York, as Lanciotto.—Mrs. Langtry appeared at the Fifth Avenue Theatre in Peril ("Nos Intimes").—Mr. Irving appeared in Chicago.
 4. D. Congreve, by D. U. Lloyd, was produced for the first time in New York, at the Fourteenth Street Theatre, by John T. Raymond.
 5. G. W. Cable gave his first reading in New York.
 6. Deception, or, Aunt Ann, was produced at Wallack's Theatre.
 7. D. H. Harkins, at the Star Theatre, acted Richard III.—Edwin Booth ended (Saturday afternoon) his engagement at the Star Theatre.—Lawrence Barrett ended his engagement at the Grand Opera House.
 8. Emma Latham came out at the Star Theatre as Constance in The Love Chase.—Gabriel Conroy was produced at the Third Avenue Theatre by Mr. and Mrs. McKee Rastin.—J. K. Emmet appeared at the Fourteenth Street Theatre in Fritz, the Bohemian.—Mr. and Mrs. N. C. Goodwin appeared at the Grand Opera House in Those Belles.
 9. Mary Anderson appeared at the London Lyceum, produced Tragedy and Comedy, by W. S. Gilbert, and acted Clarice.
 10. T. W. Keene appeared at Niblo's as Richard III.—Separation, by Barrett, appeared at the Fifth Avenue Theatre.—An American Wife was produced at the Fifth Avenue Theatre.
 11. Alpine Roses was produced at the Madison Square Theatre.

FEBRUARY.
 1. Josephine Gallmeyer died at Vienna, aged 45.
 2. John McCullough appeared at Haverly's Theatre, Brooklyn, as Virginia.—Mrs. Langtry appeared at Niblo's Garden as Lady Ormand (A Wife's Peril).
 3. The Grand Opera House was opened with The Lights of London.—End of Zenobia at the Twenty-third Street Theatre, and of Vera at the Union Square.
 4. The Star Theatre was opened, and Lawrence Barrett appeared in Boker's play of Francesca da Rimini.—Mr. Birch reopened the San Francisco Minstrel entertainment.—Adah Richmond appeared at the Windsor Theatre in Carrou.
 5. The Country Girl was presented at Daly's Theatre.
 6. Death of Salmi Morse.—The Cosmopolitan Theatre season closed.
 7. Warranted was presented by N. C. Goodwin at the Fourteenth Street Theatre, first time in New York.

MARCH.
 1. John McCullough appeared at the Star Theatre.
 2. Modjeska acted in afternoon at the Madison Square Theatre (Polish Schools), and made her last appearance in New York.
 3. Peck's Bad Boy was produced at the Comedy Theatre.—First appearance in America of Mme. Janiah at the Thalia Theatre as Kate of Heilbron.
 4. Mr. Langtry appeared at the Star Theatre in New York.
 5. D. E. Bandmann reappeared in New York after long absence at Thalia Theatre and acted Narcisse.—McCullough, at the Star, acted Spartacus.—Death of R. H. Cullogh ended his season at the Novelty Theatre.
 6. Death of Mrs. Anna Bishop.—Death of Professor J. E. Freiburger, of New York.
 7. Lawrence Barrett sailed for England.
 8. Edwin Booth ended his engagement at the Fourteenth Street Theatre as Hamlet.—John McCullough acted Brutus.—The Sacrifice was produced at the New Park Theatre.—Henry Irving appeared in Brooklyn.
 9. John McCullough ended his engagement at the Star Theatre, acting Richard III.
 10. Henry Irving and Ellen Terry reappeared in New York at the Star Theatre, acting in Much Ado About Nothing.

APRIL.
 1. Marie Litton died in London.
 2. Edwin Booth ended his season at the Fourteenth Street Theatre, N. Y., playing Hamlet.—John McCullough ended his season at the Novelty Theatre, Williamsburg.—Mary Anderson ended her first engagement in London.
 3. Dan's Tribulations was produced at the Theatre Comique.
 4. Death of Charles Reade.
 5. May Blossom was produced at the Madison Square Theatre.—Stolen Money was produced at the New Park Theatre.—Yorick's Love.
 6. Death of Henry J. Byron.—Death of Lizzie Price.
 7. The Fatal Letter was produced at the Union Square Theatre, revived at the New York from Florida.—Betsey was produced at Wallack's.
 8. End of season at Daly's Theatre.
 9. Justice, by Selina Dolario, was produced at the Metropolitan Opera House.—M. E. Abbey's benefit at the Metropolitan Opera House.
 10. Lester Wallack began an engagement at his theatre as Prosper Couramont in Scrap (Paper).—Cosmopolitan Theatre reopened with The Mountain Queen.—Soon closed.
 11. Patti sailed for Europe.—A Night in Venice was produced at Daly's Theatre.—The Fatal Letter was withdrawn at the Union Square Theatre and Justice was produced at the New Park.—Mr. Irving ended his engagement at the Star Theatre.
 12. Mr. Irving's Dramatic Company, led by Bram Stoker, sailed for England.
 13. Mr. Langtry appeared in New York at Niblo's as Galatea.—Mme. Jauschek appeared at the Star Theatre as Zillah.—Mary Anderson appeared in Edinburgh.—Lawrence Barrett at the London Lyceum produced Richelieu.
 14. Henry Irving gave a farewell breakfast at Delmonico's to about one hundred friends.—On the 30th he sailed for England with Mr. Loveday and Miss Terry, aboard the Arcturion.
 15. Death of Sir Michael Costa.

MAY.
 1. Mr. Wallack presented She Stoops to Conquer.
 2. Random Shot produced at New York Comedy Theatre.—Mary Anderson, ill in Glasgow, but appeared on "The Art of Acting."—Henry Irving and Ellen Terry arrived at Liverpool.
 3. Mme. Jauschek ended her engagement at the Star Theatre.—Death of Harry Pearson.
 4. The Pulse of New York was brought out at the Star Theatre.—Lester Wallack ended his engagement.
 5. The Wages of Sin was produced at the Fourteenth Street Theatre.—Mary Anderson appeared at Manchester, England.
 6. Madam Piper was produced at Wallack's.
 7. The Stadt Theatre, Vienna, was burned.
 8. Mrs. Langtry ended her engagement at Niblo's Garden.—Henry Irving's "Impressions of America" published.

10. The Blue and the Gray was produced at Niblo's.—Wallack's Dora was produced at the Fifth Avenue.
 11. At the Princess Theatre, London, Wilson Barrett enacted Chatterton, for the first time.—At the Porte St. Martin, Paris, Sara Bernhardt appeared, for the first time, as Lady Macbeth.
 12. End of the Pulse of New York at Wallack's Star Theatre, and of A Night in Venice at Daly's Theatre.
 13. Mr. Boucicault sailed for England.
 14. Frank Mayo, at Chicago, produced Nordeck.
 15. The Dead Heart was revived at the New Park Theatre by William Harris—Edward Sothorn appeared at the Star Theatre in Whose Are They?—Gus Williams appeared in the Comedy Theatre in Captain Mashier.
 16. Lawrence Barrett ended his engagement in the London Lyceum with York's Love.
 17. Henry Irving and Ellen Terry reappeared at the London Lyceum Theatre in Much Ado About Nothing.—End of season at Niblo's and Theatre Comique.

JUNE.
 1. Strangers of Paris revived in Grand Opera House.—Barry and Fay at Third Avenue Theatre produced 97 or 70.
 2. Modjeska sailed for Europe.—End of the season in most of the theatres.—Miss Anderson ended her engagement in the English provincial cities, having acted in Manchester, Edinburgh, Glasgow, Liverpool, Dublin and Birmingham.—Henry Irving and Lawrence Barrett ended his engagement in the London Lyceum at a banquet at Toole's Theatre, London.
 3. Penny Ante, a musical burlesque, was presented at the Fourteenth Street Theatre.
 4. The Cosmopolitan Theatre, New York, was reopened by George Wood, with the spectacle of The Maid Queen.
 5. The Cyclopes appeared at the Cosmopolitan Theatre.
 6. Professor G. R. Cromwell gave an Art Entertainment at the Union Square Theatre.
 7. John McCullough sailed for Germany aboard the Elder.
 8. Theatre Royal, Edinburgh, burned.

JULY.
 1. Death of Mrs. Ida Z. Whitsett.—Nilsson and Materna sailed aboard the Gallia for Europe.
 2. Death of Sol Smith, aged 49, at 143 West Fourteenth Street.
 3. Departure of Augustin Daly's company for England. Sara Bernhardt appeared as Lady Macbeth for the first time in London.
 4. Death of F. L. Pilot.—Appearance of Lulu Hurst, "Gotta appear" at Wallack's.
 5. Death of Corry C. Johnson, of a nasal Kirke company.
 6. Sale of Boston Park Theatre to Miss Lotta.
 7. Arrival of Lawrence Barrett, aboard the Servia.
 8. Production of Shadows of a Great City at Chicago.
 9. Appearance of Daly's company, at Toole's Theatre, in London, in 7-20-8.
 10. Production of Distrust at the Fourteenth Street Theatre.—The names of Normandy given at the Bijou under the management of Donnelly and Kerker.

AUGUST.
 1. Lawrence Barrett began the new season at Denver, Col.—First performance of The Little Duke, libretto by H. C. Bunney, at Casino, New York.
 2. The Yokes died in London.
 3. Minnie Madden appeared in Caprice at the New Park Theatre.
 4. Death of M. Compe, manager of Bouffes Parisien, Paris.
 5. Reopening Grand Opera House with Bartley Campbell's White Slave.
 6. First production of The Seven Ravens at Niblo's Garden.—Siebe at the Star and Queens at the Union Square.
 7. Opening of the new season at Boston.—Thatcher, Primrose and West's Minstrels at Boston Theatre.
 8. Divorce at the Museum, Lizzie May Ulmer in Dad's Girl at the Bijou, The Wages of Sin at the Gile and Zimmerman's Burlesque co, at the Park, Storm-Beaten at the Grand Opera House.
 9. R. Harte, scenic artist, died at Princeton, N. J.
 10. Announcement of the partnership between A. M. Palmer and the Mallory Brothers, of the Madison Square Theatre.

SEPTEMBER.
 1. Production of Called Back at the Fifth Avenue Theatre.—A Mountain Pink received its first presentation at the Comedy Theatre.—Fickle Fortune at the Fourteenth Street Theatre.—Bartley Campbell's play of Separation at the Grand Opera House.—Investigation at Harrigan and Hart's Theatre.
 2. Dream of Tony Pastor's Theatre.
 3. Arrival of Mme. Janiah, Miss Coghlan and Lotta.
 4. Production of Adonis at the Bijou, with Mr. Dixey in the principal part.—Mary Anderson reappeared in London, at the Lyceum, as Galatea and Clarice.
 5. Reopening of Mme. Terry. Her first appearance in Madame Boniface at Wallack's Theatre.—First performance of the burlesque of The Corns Brothers and Company at the New Park.—Lizzie May Ulmer at the Fourteenth Street Theatre in Dad's Girl.—The Silver King at the Grand Opera House.—Lynwood at the Union Square Theatre.
 6. Reappearance of Lotta at Daly's Theatre in Mame.
 7. Reopening of Tony Pastor's Theatre.
 8. Hoop of Gold at the Grand Opera House.
 9. The Private Secretary was acted for the first time at the Comedy Theatre.—Kate Claxton in Sea of Ice at the Grand Opera House.—First appearance of Mme. Janiah at the New Park.—John McCullough at the Clondinet at McKie's Theatre, Chicago, was seriously ill. Engagement closed.
 10. Death of F. S. Chanfrau; burial at Long Branch, Oct. 5.

OCTOBER.
 1. The Artist's Daughter was produced at the Union Square Theatre.
 2. French Flats was produced at the Union Square Theatre.
 3. Death of Brignoli.

NOVEMBER.
 1. Mary Anderson, at the Lyceum Theatre, London, produced Romeo and Juliet and acted Juliet.
 2. Henry Irving and Ellen Terry appeared in New York, at the Star Theatre, in The Merchant of Venice.—Patti appeared at the Academy of Music.—Rastin appeared at the Fourteenth Street Theatre, appeared as Fedora.—Death of Laura E. Clancy at Baltimore.—Ristori reappeared in America at Philadelphia, acting in English.
 3. Constance and Robert Buchanan, produced at Wallack's, and Fantasma at the Fifth Avenue by the Hanlon Brothers.
 4. Mr. Irving and Miss Terry acted in Much Ado.—Samuel H. Adams made his first appearance in America at Chickering Hall, reciting The Merchant of Venice.
 5. Lords and Commons was produced at Daly's.—Mr. Irving acted Louis XI. Reception to Mr. Irving by Louis Claxton.
 6. Mr. Irving acted in The Lyons Mail.—Shadows of a Great City was produced at the Grand Opera House.—Edwin Booth appeared at Boston Museum, acting Hamlet.
 7. Mr. Irving and Miss Terry in Twelfth Night for the first time in New York.—Mark Twain and George W. Cable gave a joint entertainment at Chickering Hall.
 8. Dupre and Son was produced at the Union Square Theatre.
 9. Henry Irving, Miss Terry and the Lyceum company appeared in Act IV, of The Merchant of Venice at the Grand Opera House, for the benefit of the Elks.
 10. Grand Opera House, St. Louis, was burned.
 11. Edwin Booth at Boston Museum in Othello.—Revival of Called Back at Grand Opera House.—Production of An Admired Eden at the Comedy Theatre.
 12. Mr. Daly produced Love on Crutches.—Last performance of Constance at Wallack's.
 13. Mr. Irving, at the Star Theatre, acted Hamlet for the first time in New York.—Lester Wallack, at Wallack's Theatre, made his first appearance this season, acting Jasper in A Bachelor of Arts.—Matinee at Madison Square Theatre; Miss Harriet Jay as Lady Clancarty.—Twenty-fifth anniversary of Patti's first appearance was celebrated at Academy of Music.
 14. Oranlo's Tompkins, of the Boston Theatre, died in that city.

DECEMBER.
 1. London Assurance was revived at Wallack's; Lester Wallack as Dazle.—Mrs. Charles Watson, at Chickering Hall, gave her first reading in New York.
 2. Actors' Fund Benefit, Academy of Music. Jefferson as Mr. Goughly, Irving as Shylock and Miss Terry as Portia.
 3. Mr. Irving played Charles I., Miss Terry as Queen Henrietta.
 4. End of Mr. Irving's engagement.
 5. Three Wives, Union Square.—Charlotte Thompson, as Jane Eyre, appeared at the Star.—Minnie Madden in Caprice at the Grand Opera House.—Mr. and Mrs. Florence appeared at the Fifth Avenue in The Mighty Dollar.—Revival of She Stoops to Conquer at Wallack's.
 6. Mile. Aimee appeared at the Fifth Avenue Theatre in English drama, Mam'zelle.—John T. Raymond, at the Grand Opera House, appeared in For Congress.—The Outcast was produced at the Fourteenth Street Theatre by Louise Pomeroy.—Brought to Justice was produced at the Third Avenue Theatre.—Charlotte Thompson, at the Star, acted in East Lynne.
 7. Banquet to Adeline Patti, at the Brunswick Hotel, N. Y.
 8. Victor Durand, by H. G. Carleton, was produced at Wallack's Theatre.
 9. Lawrence Barrett ended his engagement at Niblo's Garden.—Barrett, at Albion's Opera House, in Washington, revived Robert Browning's tragedy, A

Blot in the 'Scutcheon—its first performance in America.
 10. Mme. Ristori made her re-appearance in New York, acting at the Star Theatre as Queen Elizabeth.—The Leopolda came out in pantomime at the Fourteenth Street Theatre.
 11. The Theatre Comique was destroyed by fire.—The New Standard Theatre was opened with A Trip to Africa.—Col. Mapleson's benefit and last night of Mme. Patti in New York.
 12. Ristori acted Mary Stuart at the Star Theatre.
 13. Sardou's Theodora was produced in Paris, with Sarah Bernhardt in the principal character.
 14. John T. Raymond ended his engagement at the Grand Opera House.
 15. Ristori acted Marie Antoinette.—Barney McAuley appeared at the Fourteenth Street Theatre as the Jerseymen.—We, Us & Co. was produced at the Fifth Avenue Theatre, by W. A. Meyster.

Professional Doings.

—Henry C. Jarrett is prospecting in New Orleans.
 —E. S. Grant is playing Styx in Orpheus and Eurydice.
 —Walter Standish has joined Girard's Cold Day company.
 —There were five stranded companies in Chicago last week.
 —Neil Burgess is resting until Thursday, when he resumes in Jersey City.
 —Other cities are hankering after Mackaye Lyceums—that is, on a modified scale.
 —The device which Poole and Gilmore use as a trade-mark is a four-leaved clover.
 —May Dayton, a clever young soubrette, has joined the Acme Burlesque company.
 —Lizzie May Ulmer's company rested in Burlington, Iowa, during Christmas week.
 —S. Henry Pincus cannot remain idle, and so he has set to work on a farcical comedy.
 —All dates in the months of March and April are open at the Savannah (Ga.) Theatre.
 —Last week, in Minneapolis, Frank Mayo's company were "all broken up" with colds.
 —W. W. Kelly's legend, "Only an American Girl," is being plastered all over the West.
 —Harry Williams offered Harrigan and Hart an immediate date at the Pittsburgh Academy.
 —Barry and Fay have resumed their season, and are playing over the river in Williamsburg.
 —Lilly Post replaced Rosalba Beecher as Punchinella in Prince Methusalem on Monday night.
 —Augustus Reynolds will rejoin Boucicault's company after the Boston Museum engagement.
 —Wallace King, the black tenor, and Sam Lucas, the black Momus, have a concert party down East.
 —It is said that the weekly expenses of Duff's Opera company at the Standard are over \$3,000.
 —Tony Pastor gave a doll matinee yesterday to a large house, composed mostly of ladies and children.
 —The Thompson Opera company lost everything in the Racine fire. The members will be assisted by a benefit.
 —The suit of Pauline Duffield against Cunningham and Scott comes up for hearing in Paterson on Friday next.
 —R. L. Downing's play, Tally-Ho, was presented at Orange, N. J., on Christmas Day, before a large audience.
 —Turner's Our Secretary company disbanded and returned to town on Saturday. It will go on the road again in a few days.
 —Billie Barlow returned from the McCaull company in Philadelphia on Saturday, and is rehearsing for a part in Apajune.
 —Mollie Fuller denies that she intends leaving the Bijou Opera House. Her contract with E. E. Rice is for the season.
 —The Villars have just played a return week (their third) in Evansville, Ind., to large business. They are now putting in a fourth week.
 —The Creole company, B. F. Kendrick states, is working its way South to good business. So far Clayburgh is ahead on the season.
 —Jennie Reiffarth and Carrie Godfrey left the cast of Adonis on Saturday night, being retired in favor of May Sylvie and Emma Carson.
 —Clara Morris' company played to poor Christmas business in Charleston. Mr. Owens refused a guarantee, and Miss Morris did not appear.
 —The Bijou Chop-House, on Twenty-ninth Street, kept by Thomas Ryan, formerly of the Union Place Hotel, is popular with professionals.
 —Helen Blythe and J. F. Brein have severed their connection with Clayburgh's Creole company. Donna Madixha has taken Miss Blythe's place.
 —The last mail from London bears news that the Langtry season will open with The Lady of Lyons, the Lily playing Pauline for the first time there.
 —Doré Davidson's company are filling a week in Louisville that was unavoidably cancelled by the Seven Ravens company, which is in Pittsburgh's legal grip.
 —Charles H. Hoyt is engaged in writing a play descriptive of the trials of a young and newly-married woman. The hero is a plumber—in other words, a millionaire.
 —Roland Taylure is contemplating the formation of a company upon his own account. With moderate salaries, a new star, and a strong play, he hopes to succeed.
 —W. Paul Brown arrived from Chicago on Friday, where he had spent some months singing in comic opera. He says things theatrical in the West are at a very low ebb.
 —Sedley Brown has been appearing in the title role of Our Secretary, by H. Wayne Ellis. The provincial press pronounce his creation of the part as irresistibly funny.
 —At the Actors' Fund benefit, on Jan. 8, at Daly's Theatre, the attractions will consist of parts of Love on Crutches, The Private Secretary, Three Wives and Victor Durand.
 —On last Sunday afternoon a New Year's Festival was given by the French Society Des Sales D'Asie, at the Bijou Opera House, in aid of Des Ecoles Maternelles de New York. The programme was furnished by the musical society La Lyre.
 —The Boston Museum management guarantee a large certainty to Boucicault. The solicitude of the family for the old man's comfort is well expressed in their saying to any one who made a little noise on the famous hotel-car: "Pray do be quiet; Pa's asleep!"

TELEGRAPHIC NEWS.

The Ravens Stranded.

(BY TELEGRAPH TO THE MIRROR.)

PITTSBURG, Dec. 30.—The Seven Ravens company is still here, the bills being as yet unpaid. The managers say that a settlement will be made to-day; that the company will be taken to Chicago, where a two weeks' engagement will be played, and that disbandment will follow. This week's dates have been cancelled.

Youth opened at the Opera House to a fair audience. A very fair audience greeted the Troubadours at Library Hall. The Academy and Harris' Museum opened large.

All Good.

(BY TELEGRAPH TO THE MIRROR.)

BOSTON, Dec. 30.—Victoria Morosini and a concert company had a large and good-natured house at the Boston Theatre Sunday night, and the lady made a favorable impression.

Good house at the Boston Theatre to greet Emma Nevada in La Sonnambula.

The Beggar Student was revived at the Bijou Monday night to good attendance.

A large house greeted Boucicault and his children, with the local company in support, at the Boston Museum.

Good house at the Park to see Raymond run for Congress.

Excelsior opened to good business at the beginning of its second week at the Globe.

John A. Stevens, at the Howard, in Unknown, is having good business.

Miss Hawthorne Scores Again.

(BY TELEGRAPH TO THE MIRROR.)

CHICAGO, Dec. 13.—Grace Hawthorne presented the New Camille at the Grand Opera House on Sunday night, and scored an immediate and decided success. She was recalled seven times during the performance. Two of the calls were demanded during scenes, and one at the end of the play. Press and public enthusiastic in Miss Hawthorne's praise.

W. W. KELLY.

Mr. Tillotson's Exploits.

A more aggravated case of disreputable management than that furnished by the Lynwood case has not come to light in a good while. The particulars of the burst-up, as gleaned from the members of the company who returned to this city from Troy on Sunday show J. K. Tillotson in an unenviable light, to use a mild form of expression.

Two weeks ago Mr. Tillotson announced that he would shortly have three companies playing his great American drama. He took, it is said, his share of the first week's receipts at Niblo's Garden to start these enterprises, failing to pay the salaries of the Granger party. The company sent to Philadelphia collapsed after one week. The company sent to St. Louis were brought back to New York before the engagement there without having been paid. This organization was "reorganized." Mr. Plympton declined to continue, and B. F. Horning assumed his part at short notice. Now and then Mr. Plympton shows a spark of wisdom. This was one of those rare occasions.

The rest of the story is best told in the language of a young lady who was a member of the party.

"We reached New York on Tuesday of last week," said she, "and were met at the depot by Mr. Tillotson, who received us with the utmost cordiality and serenity. On Wednesday we were notified to meet our business manager, Josh Ogden, which we did, and arranged to leave that evening at 5:30 for Troy and play there the rest of the week. Mr. Horning, who had before played the heavy part, took Mr. Plympton's place. On Friday evening, before the performance, Mr. Horning demanded his salary. He was informed by Mr. Ogden that he had no money, as Mr. Tillotson had returned to New York with the receipts of Christmas day. These were represented as being only \$300. We learned from the local manager they were \$500, of which Tillotson got sixty-five per cent.

"Finally Manager Rand produced fifteen dollars, and Mr. Horning consented to play on condition of receiving twenty dollars more before going on for the next performance. On Saturday the whole company refused to play for Mr. Tillotson, but finally determined to do so on Mr. Rand agreeing to turn the receipts over to them on the commonwealth plan, Mr. Horning agreeing to share equally with the others. Mr. Ogden then demanded his share, to which Mr. Rand objected, and finally it was decided to close the house. Mr. Ogden had in the meantime telegraphed Tillotson for funds to get the company back. The latter responded he had none. Ogden then telegraphed for at least enough for the ladies, and received no answer. Ned Thorne, having heard of the state of affairs, came gallantly to the front and offered to assist the company in any way. He gave his manager carte blanche to do whatever was required. This was practically demonstrated by his paying the fares of seven people back to New York. The sum divided amounted to about three dollars and fifty cents apiece. Miss Keene (Mrs. Tillotson), who had played for us, refused her share, which was used to pay the transportation of baggage."

A gentleman who had business at the Metropolitan Job Printing Company's office yesterday learned that Tillotson had just given a large order for fresh Lynwood printing. From this it would appear that, not satisfied

with his recent exploits, he intends to form another company.

The following letter has been received from Tillotson:

1501 BROADWAY,
NEW YORK, Dec. 29, 1884.

Editor New York Mirror:

DEAR SIR:—I see in this morning's New York Times that I have taken all the money I can get and gone to California or parts unknown—that no one knows where I am. Will you state, for the benefit of all who may wish to know, that I am at my home, 1501 Broadway. I have been there since Friday last. I shall be in Port Jervis to-night, Binghamton Tuesday, Elmira Wednesday, and Thursday after that here; and have no wish to keep my whereabouts a secret. I have had bad business—I believe others have. I am somewhat in debt. I don't think I am the only one so situated; but whatever my financial condition I never try to avoid a creditor. And whether I succeed or fail in business, I can always be found. Very truly yours, J. K. TILLOTSON.

The Question of Hamlet's Age.

The innovations made by Wilson Barrett in his revival of Hamlet at the Prince's Theatre, London, have given rise to heated discussions in which wise Shakespearean scholars, journalists and actors have all participated. Mr. Barrett conceives the melancholy Dane to have been much younger than he is usually represented, and he "makes up" accordingly. This point has caused much to be said and written *pro* and *con*. One of the most interesting articles on the subject is from the pen of Mr. Moy Thomas. The question of Hamlet's age, he says, is not a mere text for the exercise of an idle ingenuity. It affects his relations to nearly all the other prominent personages of the play, and goes in more respects than one to the very foundation of the story. If a prince of the ripe age of thirty, with a strong hold, as King Claudius is aware, upon the affections of the Danish people, suffered himself to be ousted from his rights by a usurping "king of shreds and patches," while he went about lamenting the "cursed spite" that ever he was born to "set it right," he can only be an object of contempt.

My friend Mr. Edmund Routledge settles the question in a very simple fashion. He suppresses two-thirds of the evidence, and takes his stand, with much confident though doubtful assertion, upon the other third. For example, surely the following passage in the colloquy between Laertes and Ophelia has an important bearing on the point:

LAR. For Hamlet, and the trifling of his favor,
Hold it a fashion, and a toy in blood;
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute;
No more.

OPH. No more but so?
LAR. Think it no more:
For nature, crescent, does not grow alone
In thews and bulk; but as this temple waxes,
The inward service of the mind and soul
Grow wide withal. Perhaps he loves you now, etc.

This, be it observed, is strictly in accordance with Polonius—

For Lord Hamlet,
Believe so much in him, that he is young.

It is, moreover, a passage, and a beautiful passage, of verse, not so easily to be tampered with by "gagging" as is the gossip of the "clowns," as the gravediggers are called in the old editions. Its obvious and only possible meaning is, that neither the body nor the mind of the young Prince had yet attained its full development. So Horatio (act i., scene i.) proposes to impart the story of the Ghost's appearance unto "young" Hamlet. Again, the King's patronizing words, "Think of us as of a father," and the Queen's, "Hamlet, thou hast thy father much offended," are natural if addressed to a very young man, but wholly out of keeping with the supposition that he is a man of thirty. I will, for argument's sake, grant that his "going back to school at Wittenberg," together with his intimate friendships with other young students, may be explained, as Mr. Routledge suggests, by a practice of continuing at universities beyond the age which we ordinarily associate with university life; but the language of his father's ghost (surely an excellent witness), "freeze thy young blood," and "know, thou noble youth," clearly negatives such a suggestion. When Hamlet meets Rosencrantz and Guildenstern, it is "by the consanquancy of our youth that he conjures them. Bear in mind that all these plain indications of a youthful Hamlet are strictly consonant with the old "Hystoric" on which the play is known to have been founded, wherein the King, with perfect consistency, is represented as fearing that the young Prince, when once he has come to man's estate, "will not long delay to avenge the death of his father." Shakespeare, of course, may have deliberately determined to advance the age of his hero; but why should he do so, and, having done so, why should he permit young Laertes to describe him as one who had not yet attained to the full growth of man? Some one has said that Hamlet's soliloquies are beyond the mental capacity of a young man of twenty or twenty-one. To me they seem to indicate precisely the "damned vacillating state" of a youthful mind so beautifully described in Tennyson's suppressed "Confessions of a Second-Rate Sensitive Mind." It is worth noting that the latter remarkable poem was actually published before the poet was twenty-one.

Not a hint of any of these things does my excellent but far too confident and dogmatic friend Mr. Routledge deign to give. The gravediggers' "thirty" and "twenty-three" years are nearly all the evidences he cares to look at. Yet granting that the text of the churchyard scene makes Hamlet thirty, it is at least equally certain that in many other parts of the play the text makes him much younger. As the two facts are irreconcilable, what we have to do is to choose between them, not by ignoring one, but by considering their relative weight.

I say nothing of "pluck me by the beard," for surely a young man of twenty or twenty-one may have enough of beard to justify that expression. If not, it would be unimportant; for this phrase is merely a figure of speech and current colloquialism. Clearly a man might be "led by the nose," even though his nose

* The poem quoted by Mr. Moy Thomas is so little known that its pathetic conclusion may well be quoted here:

"Yet my God
Whom call I idol? Let thy dove
Shadow me over, and my sins
Be unremembered, and thy love
Enlighten me. Oh, teach me yet
Somewhat before the heavy cloud
Weighs on me, and the busy fret
Of that sharp-headed worm begins
In the gross blackness underneath!
Oh, weary life! Oh, weary death!
Oh, spirit and heart made desolate!
Oh, damned vacillating state!"

had been shot away at the battle of Waterloo. Neither will I say anything about the "thirty dozen moons" in the play scene; for there is no evidence whatever that this phrase had any application to Hamlet's mother. Her age is a different question. Whether forty-two or fifty-two, there is nothing to prevent her having a son just of age. As Mr. Routledge touches on this point, I will, however, observe that if we suppose the Queen to be fifty-two, or more, her son's "Pinch wanton on your cheek," and other well-known allusions in the closet scene, not to speak of numerous indications of the mutually passionate character of her relations with her second husband, become ludicrous and absurd. I do not know what my friend Mr. Routledge's notions of a "matron" are, or at what age he thinks that the "heyday of the blood" should begin to "wait upon the judgment." To most minds the antithesis between a "matron's bones" and "flaming youth" would be perfectly natural if the lady is assumed to be forty-two; absurd if she was much older. The truth is that the criminal love of Gertrude and Claudius is an essential factor in the story.

As regards her son's age, there is absolutely nothing to support Mr. Routledge's view of the gravedigger's talk; and even the gravedigger bears testimony that Hamlet could not be so old as "young Fortinbras," the "delicate and tender Prince," unless the latter were a posthumous child; for we learn from him that "young Hamlet" was born on the day that his father overcame—that is, slew—the elder Fortinbras.

Apart from the important bearings of these questions upon the case, what I contend is that if Hamlet's age is a question between the Ghost, Horatio, Polonius, and Laertes, on the one hand, and the gravedigger on the other, it is infinitely more probable that the gravedigger's words are misreadings or "gags," than that these other respectable witnesses were mistaken.

That Yorick's skull is stated in the imperfect first edition of Hamlet (1603) to have lain in the earth not "twenty-three" but "a dozen years," is quite certain. Mr. Routledge's contradiction can only be explained by supposing that he has not the old quartos or any fac-simile at hand. There is no mention of any other skull between the words, "Look you, here's a skull hath been here this dozen years," and the question, "Whose skull was this?" with the answer, "This was one Yorick's skull."

It is by no means unlikely that the corrupt and defective state of the manuscripts may have been the cause of these discrepancies. The folio as well as the quarto is, from this or other causes, disfigured by blunders and corruptions to an extent far beyond what is generally believed. Professor Craik, in his interesting article in the *North British Review* for February, 1854, estimates that the number of readings in Heminge and Condell's folio, which must be admitted to be clearly wrong, or in the highest degree suspicious, amount in the whole volume to "about twenty thousand."

I am willing, nevertheless, to accept the suggestion that the references of the gravedigger were mere "gags" interpolated by representatives of the clowns in the playhouse copies. It is a curious and noteworthy fact that we have something like proof of at least one "gag" in this very scene. I refer to the gravedigger's "Go, get thee to Youghan, fetch me a stoup of liquor." In the earlier quarto the words are: "Goe, get thee in and fetch me," etc., without any mention of "Youghan." Who was "Youghan"? The editors of Shakespeare threw no light till a correspondent of *Notes and Queries*, a few years ago, pointed out that next to the Globe Theatre at Bankside, there happened to be a notorious foreign alehouse k eper, whose name was Johan, or Yohan. He is mentioned more than once in a comedy of Ben Jonson, and we may be quite sure that he was sufficiently well known to the "groundlings" at the Globe to raise a roar of laughter when his establishment was referred to; all the more so because the play concerned not Bankside in Elizabethan days, but Denmark in the remote past. This absurd device for setting on "a quantity of barren spectators to laugh" appears, it will be observed, in the folio, for the purity of the text of which Heminge and Condell so mistakenly vouch. Can any one believe that it came from the hand that penned the instructions to the players? If not, shall our reverence for the text forbid us to reject two casual allusions bearing on Hamlet's age which are contradicted by numerous other references, direct and indirect, and are inconsistent both with the facts and the spirit of the story?

Actors of the Future.

It does not occur to many, even among those who take an interest in the stage, what a host of children it employs. In former times children were engaged only on special occasions, and not more than two or three might appear in a season at one of the principal houses. Besides such employment of the juveniles in tragedy or comedy, we had now and then a phenomenal girl or boy, like Clara Fisher or Master Burke, who shone for a time in their juvenility and then disappeared when they had reached an adult state.

Now, it is not two or three, or two or three hundred, of the youthful population who take part at theatres and contribute to public amusements in various phases more or less theatrical. Scarcely can a play of a certain class be produced without its army of boy and girl auxiliaries. Not only in the regular theatre, but in innumerable entertainments throughout the town, are children contributors to the performance, but are themselves the performers exclusively.

What may we expect from the harvesting and gleaming of these vast fields of youthful talent, ambition, rehearsal and practice of the mimic life of the stage? While so much attention is given in these days to popular education and athletic training, is it not worth the while of philanthropists and friends of culture to examine the new province now opened and lying directly adjacent to the theatre, and to consider what the tendencies may be to improve the theatre and recruit its forces with fresh strength and nature in its springtime development and beauty.

As a most significant indication of the trend of things we may refer to the fact that a public-spirited lady of this city gave at her residence last week a Christmas festival and set a Christmas tree for children engaged in the theatrical profession. It was the first of the

kind ever given in this city, and represents a radical change in the social element which promises much good to the estimation and improvement of the theatre.

It has been often said that many a man of lantern aspect and skeleton physique has become fat and rosy after a short experience on the bench and enjoying the respectful attention accorded to a judge. In other words, recognition is encouragement, and if theatrical children are chaperoned before the public by society magnates, we cannot be far from the time when the American stage will be a reflex of American manners and the best American life. Through whatever clouds may beset the theatrical horizon this belief sends a ray of pure light and promise of another dawn.

Professional Doings.

—Harry Ellsler, the Smoky City manager, is disgruntled because the Irving management compelled him to pay for twenty-eight press seats that he claimed he had been authorized to issue.

—Still another Secretary—H. Wayne Ellis is the adapter, and the version is called Our Secretary. A company, under the management of B. J. Turner, will shortly start out. Harry Linden, Charles E. Norris, J. J. Jones, Lucie Pixley, Annie Howard and others are engaged. Marvin Griffith will play the title role.

—Joseph Levy arrived in town on Wednesday. He says that Lawrence Barrett has made money this season in nearly every city he visited. During the coming engagement at the Star Theatre several plays will be produced, but if possible Francesca da Rimini will be kept on the boards most of the six weeks.

—Manager Donnelly says that on Christmas Eve there was \$1,200 in the Bijou, and \$1,100 on Christmas night. The gallery was packed on the latter occasion, although ten rows of gallery seats were reserved at seventy-five cents each. Many who paid for gallery admissions had to be accommodated in the lower part of the house.

—The Ada Gray company left for Danbury at eight o'clock on Christmas Day, where they opened with a matinee. A. Z. Chipman overslept himself and was left behind. He took the eleven o'clock train for South Norwalk. There was still twenty-two miles between him and the company, so he hired a special at his own expense, and made the journey in thirty-five minutes. He was in time for the matinee.

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